SERIES NO. 4

SAMSKRTA-KOŚA-KAVYA-SAMGRAHA

VOL. I

PADYĀMṚTA-TARAṄGIṆĪ

BY

HARIBHĀSKARA

Edited for the first time with Introduction in English, Appendices, critical notes, etc.

BY

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PREFACE

The Padyāmṛta-taraṅgiṇī of Haribhāskara, also called Bhāskara, is published as the first volume of my new Series Saṃskṛta-Kośa-kāvya-saṃgraha. The work is important from various points of view. 1. It brings to light for the first time quite a large number of good poets in their true perspective. 2. The verses chosen by Haribhāskara as well as those of his own are precious gems, the majority of which have till now been imbedded in the vast ocean of Sanskrit MSS. 3. Further, this work throws much light upon the literary activities of our country in Sanskrit about three hundred years ago. 4. Moreover, it shows that the Mahomedan rulers of India were not slow in patronising Sanskritic Studies in their own courts

I am grateful to Mr. P. K. Gode, M.A, Curator, Bhandarkar Oriental Research Institute, Poona, for permitting me to prepare a critical edition of the Padyāmṛta-taraṅgiṇī from the six manuscripts of the same belonging to his Institute. None of the MSS. is complete but all of them together go a long way towards the restoration of the whole work. It seems that in page 64 of this work some verses between vv. 260 and 261, as at present numbered by me, are really missing. Manuscripts A-D more or less supplement one another; the text of Taraṅgas I-II is reconstructed from them. Taraṅga III has been prepared from MS. E only. Taraṅga IV is found in MSS. B (up to verse 65 only) and E and Taraṅga V only in MS. F. Only the first verse of the fifth Taraṅga is found in MS. E also.

The General Index has been compiled by my pupil Mr. Jyotirmaya Datta, M.A., to whom thanks are due.

It is unfortunate that the only other extant MS. of the Padyāmṛta-taraṅgiṇī belonging to Benares Sanskrit College was not available as it could not be spared by the Librarian of the College. As, however, a correct and consistent Text could be reconstructed with the help of the six MSS. used, the necessity of the said MS. was not keenly felt.

Calcutta University,
December, 1941

J. B. C.

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DESCRIPTION OF THE MANUSCRIPTS OF THE PADYĀMṚTA-TARAṄGIṆĪ.

A = MS No. 146 of 1875-76, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 43. It contains only two taraṅgas, viz. 1 and 11. Folios 8 (containing vv. 11-12) and 10 (containing vv. 16 and I7) are missing. Size: 10 × 4 inches. The text of the Padyāmṛta-taraṅgiṇī is written in the middle and the commentary in the remaining part (i.e. at the top and the bottom) of the page. Lines: 4-6 of the Text and 3-6 of the commentary. Letters 16-20 in each line of the Text and 40-45 in each line of the commentary. Substance: country-made paper. Character: Nāgara. This MS. is fairly correct. There are some careless mistakes; e.g. मल्यी (f. 7 b, l. 4) for मह्ली (p. 3, l. 16), स्मेरायमन (f. 8 b, l. 4) for स्मेरायमाणे (p. 4; l. 18), etc. No date.

B = MS. No. 444 of 1884-87, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 26. It consists of only the first taraṅga and part of the fourth taraṅga (up to v. 65). Pagination not continuous; folis 1-7—Taraṅga I and folios 1-9—Taraṅga 4. The verses of the Padyāmṛta-taraṅgiṇī are written in the middle and the commentary of Jayarāma in the remaining portion of each page. Size: 10 × 4 inches. There are usually 10 lines in each page, 3-7 of the text and 3-7 lines of the commentary as well. Letters: 35-42 in each line of the text and 40—48 in each line of the commentary. Corrupt: omissions and commissions abound. There are some

careless mistakes as well; e.g. स्मेरायमान (f. 8b, 1·3) for स्मेरायमाणो (p. 4, l. 18); हरिहरिता (f. 12 b, 1. 5) for हरिहरहरिता (p. 8, l. 9); कल्पवृक्षा (f. 13b, 1. 4) for कल्पवृक्षाः (p. 9, l. 7), etc.

C=MS, No. 314 of 1884-86, belonging to Bhandarkar Oriental Research Institute. Poona.

Folios 18. It consists of only the first taraṅga. The text, as in MSS. A and B, is in the middle and the commentary in the remaining part of each page. Lines: 2-6 of the text and 7-11 of the commentary. Letters 26-35; a few less in the middle of each page. Size: 9½ × 6 inches. Substance: Country-made paper. Character: Nāgara. Careless mistakes are not infrequent, e.g. काकदण्डः (f. 4a, l. 8) for कालदण्डः (p. 2, l. 10); कचित (f. 5a, l. 8) for चकित, (p. 2, l, 18), etc. No date.

D=MS. No. 459 of 1899--1915, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 7. Size: 12 × 4½ inches. The hand-writing, particularly in the last folio, is very bad. Text in the centre of each page and commentary in the rest of the page. Lines: 1-6 of the text and 8-13 of the commentary, Substance: country-made paper. Character: Nāgara. This MS. breaks off at v. 27 of the first taraṅga. Fairly correct.

E=MS. No. 376 of 1884—1887, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 10. This manuscript begins from v. 36 of taraṅga II and continues upto v. 1 of the fifth taraṅga. Size: 12½ × 8½ inches. *No Commentary.* Lines 12 in a page. Letters: 48-52. Substance: country-made paper. Hand-writing careless. Corrupt.

F = MS. No. 250 of 1880-81, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 5. Size: 10½ × 4½. Lines 6-10 in a page. Letters 29-31 in a line. Corrupt. *For various mistakes in this MS,* see *pp. 64-71 of this edition.* Substance: country—made papers. Character: Nāgara. *This is the only MS. used that deals with the fifth taraṅga* except only one verse contained in MS. F. The MS. referred to in footnotes in pp. 64-71 is, therefore, MS. F. This MS. does not contain the commentary. *The date of the composition of the Padyāmṛta-taraṅgiṇī is given here as 1760 Saṃvat i.e. 1674 A.D.* The date of the MS. itself is not, however, known. The MS. has a rather old look.

The verses of the poets of the Padyāmṛta-taraṅgiṇī found in the PT. as well as other works.

Akabarīya-Kālidāsa :—

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यशोधननिधेर्यदा—PV. v. 789.

Bhānukara Mis'ra :—
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Bhānu Mis'ra :—
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Bhartṛhari, author of Nīti-s'ataka, Śṛṅgāra-s'ataka, and Vairāgya-s'ataka.
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येनानर्गल०—SMV. v. 8, p. 87; SP. v. 907.
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ये स्वप्नेऽपि चिरं—SMV. v. 7, p. 459.

Bilvamaṅgala *alias* Kṛṣṇalīlāśuka or Līlāśuka, son of Dāmodara and Nīlī :—

For a detailed account of the works of Bilvamaṅgala, *see* Introduction, Sec. C, under Bilvamaṅgala.

Candracūḍa :—

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Candraśekhara :—

Devagaṇa :—

Dharaṇīdhara :—

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सर्वत्रोद्गतo—SHV. v. 1006.

For गदाधर-वैद्य or वैद्य-गदाधर, apart from one गदाधर without any designation, see SUK., Introduction, pp. 49-50. A large number of his verses are quoted in the SUK.

There is another गदाधर-नाथ of whom three verses have been quoted in the SUK. Another गदाधर-नारायण, also called Gadādhara, has also been noticed here.

Gaṇapati :—

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अम्बर-विपिन—SSS. v. 186 ; SA. v. 374.

अलक्षित-कुचाभोगं—PV. v. 540 ; SA. v. 173, (भानुकर); SSS. v. 113, (भानुकर).

इह मह्विषo—PV. v. 661.

कर्णौ तावत्—SA. v. 76.

कोकानुज्जीवयन्तः—SSS. v. 14.

गणेश्वर-कवेर्वंशो—PV. v. 788.

तपोवने केसरिणो—PV. v. 665.

See also Bhānukara and Gaṇapati.

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नेत्रे तन्मार्ग-लोले—SSV. v. 1410.
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यदि वयमपराधिन०—SSV. v. 1599.
यामः स्वस्ति तवास्तु—SSV. v. 911.
वरमिह रवि-तापैः—SSV. v. 998.
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सुविहितमभिधानं—SSV. v. 1522; see also SP. v. 571 for one *Govindarājadeva*: स्थित्वा स्थैर्यं०, etc.; op. cit., v. 3261, मार्जारी हिम-वालुका०; op. cit., v. 3457, इतो विद्युत्पुञ्ज० ।

Guṇākara:—

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चीत्कारैः सवतोऽपि—SP. v. 1570.
तावद् गर्जन्ति—PT. v. 78; SP. v. 1574.
परिभ्रमन्त्या—SP. v. 3914; SSS. v. 116; SA. v. 172.
भ्रमात् प्रकीर्णां—SP. v. 3913; SA. v. 171.

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Sans. Poetesses, v. 56; PV. v. 227.

धनञ्जय-समुद्भूतः—Sans. Poetesses, v. 63; PV. v. 887.

धूली-कर्करिणः—Sans. Poetesses, v. 67; SSS. v. 331; PV. v. 621.

न भाति कण्ठः—Sans. Poetesses, v. 58; PV. v. 218.

नायं गजः—Sans. Poetesses, v. 68; PV. v. 636; SSS. v. 371.

प्रभात-वेला—Sans. Poetesses, v. 64; PV. v. 506.

मा काक कोकिल॰—Sans. Poetesses, v. 62; PV. v. 694.

मान्योऽसि मान॰—Sans. Poetesses, v. 60; PV. v. 709.

वारितः प्रस्फुरत्येव—Sans. Poetesses, v. 61; PV. v. 122.

स्वभाव-सिद्धं—Sans. Poetesses, v. 53; PV. v. 764.

हरिणयस्त्वचरणये॰—Sans. Poetesses, v.51; PT.v. 50; PV. v. 54.

ह्रिया सर्वस्याधो—SSS. v. 557.

Pṛthvīdhara Ācārya:—

आधारे हृदये—PT. v. 34.

उच्चैर्देवादिह—SMV. v. 50, p. 128.

पातुं गौतमि—SMV.v.19,p. 372.

मातर्गौतम॰—SMV.v.20, p. 372.

सा तोरणान्तिकमुपेत्य—SMV. v. 3, p. 133; SP. v. 3405.

Rāmacandra:—

अमुष्मिँल्लावण्यामृत॰ —SHV. v. 1691.

आजि-त्वद्धाजि-राजि—SS. v. 151.

उपाकृताया—SHV. v. 1698.

घनोद्गमे—SSS. v. 369.

जाने युष्मत्प्रयाणे—PT. v. 94; SS. v. 149.

पत्युः प्रवृत्तस्य—SSS. v. 715.

वारित-नतान्त॰—PV. v. 13.

शशी हतुं—PV. v. 256.

सत्यं त्वं—SS. v. 152,

सानन्दमेष—PV. v. 686.

Rāmacandra Bhaṭṭa:—

आकुण्ठ-कण्ठ॰—PV. v. 851.

अकुण्ठ-धार॰—PV. v. 859.

अधर्म-साधनं—PV. v. 863.

उदञ्चन्मञ्जीर॰—PV. v. 469; SSS. v. 712.

तस्या मृग-मद॰—SHV. v. 1582.

दिति-तनय॰—PV. v. 856.

पायान्माया-जरठ॰—PV. v. 852.

मया वारं वारं—PT. v. 13.

वैकुण्ठाभः प्रकामं—PV. v. 62; SS. v. 45.

Sadāśiva :—

आनन्दयन्तमरविन्द०—PV. v. 50.

कर्पूरीयन्ति भूमौ—PV. v. 574; SSS. v. 200.

कुचावस्थाः काम०—PT. v. 149; PV. v. 211; SHV. v. 1661, (anon.).

क्रीडत्किन्नर०—PV. v. 662.

तुङ्ग-स्तन-स्तवक—SSS. v. 90.

त्वं सर्वस्वं—PV. v. 277.

निन्दन्तु सुन्दरि—PV. v. 278.

पिअ-सहि कस्स—PV. v. 294.

माध्वी माधुर्य०—PV. v. 790.

रागारुणैः—PV. v. 604; SSS. v. 276.

सुरभि-समीर०—PV. v. 647.

स्निग्धेन्द्रनील०—PV. v. 536; SSS. v. 110.

Saṃkara Miśra :—

अनुच्छिष्टो—PV. v. 266.

अन्येऽपि सन्ति—PV. v. 773

अये यदि समीहसे—PV. v. 112.

उड्डीयागत०—PV. v. 235.

कस्तुरी सितिमान०—PV. v. 79; SS. v. 81.

कुञ्जे कुञ्जे भ्रमति—PT. v. 75.

केलिं विहाय—PV. v. 700.

मार्तण्ड-मण्डल-समं—PT. v. 73; PV. v. 73; SS. v. 116.

मुहुर्व्यंजन०—PV. v. 454.

सिन्दुरारुण०—PV. v. 225.

Ṣāṇmāsika :—

अधिदेहलि—PT. v. 168; SA. v. 763.

पञ्चत्वं तनुरेतु—PĀ. v. 336.

मन्दं निधेहि—PĀ. v. 194.

लता-मूले—PT. v. 167; PV. v. 484; SA. v. 762.

Veṇīdatta :—

अङ्गुष्ठ-नख०—PV. v. 191.

अचचरिजं—PV. v. 296.

अजात-रोमा०—PV. v. 427.

अञ्चलान्तरित०—PV. v. 49.

अतिमृदु—PV. v. 251.

अदीन-कविता—PV. v. 173, 459 and 593.

अनक्षरं—PV. v. 777.

अनङ्ग-वाणा०—PV. v. 821.

अनन्त-तत्त्वं—PV. v. 209.

अन्याभ्यो वन्याभ्यो०—PV. v. 701.

अयं रसालः—PV. v. 343.

असि-धेनुरियं—PV. v. 148.

अस्तमीयुषि०—PV. v. 494.

अस्यां कनक०—PV. v. 185; SSS. v. 797.

आकल्प्य तल्पं—PV. v. 367.

आकाश-सौधम०—PV. v. 581; SSS. v. 206.

हा तात हा श्वशुर—PV. v. 448.

हारस्त्र्यच्यतु—PV. v. 393.

Vaṃśīdhara Miśra :—

दिङ्नागाः—PT. v. 201.

सायं दाम-ग्रथन०—PV. v. 370.

Viśvambharabhaṭṭa

Tailaṅga :—

एकीकृत्य किमौषधी०—SSS. v. 46; PV. v. 511.

त्वं कासार०—PT. v. 244.

Viśvanātha (Vāhinīpati) :—

अम्बरं स्तिमित०—PV. v. 627.

हन्तालि सन्ताप०—PT. v. 171.

Section B

Alphabetical Index of the first lines of the verses, arranged alphabetically under poets and works.

The figures against the Pratīkas indicate verse-numbers.

Poets

Works

Section C

Biographical Sketches and Literary Activities of the Poets of the PADYĀMṚTA-TARAṄGIṆĪ

INTRODUCTION

Our scope of investigation about the poets whose verses have been quoted in the Padyāmṛta-taraṅgiṇī is limited to the following published anthologies:—(1) Śārṅgadhar-paddhati of Śārṅgadhara; (2) Subhāṣitāvalī of Vallabhadeva; (3) Kavīndra-vacana samuccaya; (4) Sadukti-karṇāmṛta of Śrīdharadāsa; (5) Subhāṣita-ratnākara of Kṛṣṇaśāstrin Bhāṭavadekarar; (6) Sūkti-muktāvalī of Jalhaṇa; (7) Padyāvalī of Rūpa Gosvāmin; (8) Padya-racanā of Lakṣmaṇa Bhaṭṭa Ānkolakara; (9) Sūkti-ratna-hāra of Sūrya Kaliṅgarāja and the following unpublished MSS.:—(1) Padya-veṇī of Veṇīdatta; (2) Sabhyālaṃkaraṇa of Govindajit; (3) Subhāṣita-hārāvalī of Hari Kavi; (4) Sūkti-sundara of Sundaradeva; (5) Rasika-jīvana of Gadādhara Bhaṭṭa; (6) Subhāṣita-sāra-samuccaya (Anonymous). Many rhetorical and other works have also been consulted.

As all the leading anthologies composed in the sixteenth and the seventeenth centuries A.D. have been consulted and the compilers of anthologies usually quote the well-known verses, it may be presumed that many more verses of the leading poets mentioned in the Padyāmṛta-taraṅgiṇī will not be forthcoming even though some more manuscripts referring to these poets may be availed of. As many of these poets are of com-

paratively recent date, the scope of search for unknown verses by them is naturally limited. Therefore, it is believed that the conlusions arrived at here will not be much different from those that could have been drawn on the basis of a larger number of manuscripts. Still it is regrettable that no other anthological manuscripts than those used here could be availed of in spite of our best attempts.

Only those verses which are found in unpublished manuscripts are published in this Introduction in foot-notes.

The serial number of verses of the anthological manuscripts as given in this work are in accordance with my own arrangements. The Sabhyālaṃkaraṇa and the Subhāṣita-hārāvalī have been reshuffled altogether as parts of these works were written by the scribes more than once. The order of the verses of the Padya-veṇī and the Subhāṣita-sāra-samuccaya remains just the same as in the manuscripts; only the serial numbers are added by me.

AKBARĪYA-KĀLIDĀSA

His date

Akbarīya-Kālidāsa composed a work entitled Rāmacandra-yaśaḥ-praśasti in praise of Vaghela Rāmacandra of Rewa who was a contemporary of Akbar and ruled from 1555-1592. There are two MSS. of this work as yet known, one belonging to the Royal Asiatic Society of Bengal, No. 3109, Catalogue No. 8269[1] and the other to Bikaner Maharaja's Library.[2] Owing to the exigencies of the International situation, the first-mentioned MS. has been sent away from Calcutta to a safer place and is at present out of the reach of scholars and the second-mentioned MS. too could not be availed of in spite of my best attempts. It is expected that some more informations about this poet will be availed of from this work when the MSS. will be available in course of time.

From the colophon as given in the Catalogue—

इत्यकव्वरी-कालिदास-कवि-श्रीगोविन्द-भट्ट-विरचितः श्रीमहाराधिराज-रामचन्द्र-यशःप्रबन्धः समाप्त—

it is clear that Akbarīya-Kālidāsa's real name was Govinda Bhaṭṭa. As a contemporary of Rāmacandra and Akbar, Akbarīya-Kālidāsa must have flourished about 400 years ago.

1 See p. 85 of Mm. Haraprasad Shastri's Catalogue of Sans. Mss. belonging to the Asiatic Society of Bengal, Vol. IV, p. 85, Calcutta 1923.

2 See Bikaner Catalogue of Mitra, Ms. No. 522, p. 247.

His patrons

Akbarīya-Kālidāsa was one of the greatest Sanskrit poets of his age. Though he had other patrons, the name of the poet itself shows that this Kālidāsa of the sixteenth century A.D. was a great favourite of Akbar. Nothing about his parentage is, however, known. He praises in his verses several kings who must have extended patronage to him in some form or other, and he avowedly acknowledges the patronage of Akbar by assuming a name after him. Thus, he refers to Gurjarendra, Jallāla, Vaghela, Dalapati, Vīrabhānu-putra or Rāmacandra of Rewa and Akbar. He praises the king of Gurjara as one whose fame has pervaded the whole world.[1] King Jallāla is referred to in a beautiful verse on the wife of his enemy.[2] The Vaghela king praised by Akbarīya-Kālidāsa was Rāmacandra of Rewa who was responsible for sending Tānasena to the court of Akbar.[3] His father Vīrabhānu was the patron of poet Bhānukara.[4]

1. विस्फार्य व्योम-गङ्गामल-गुरु-लहरी-कैतवात् केसराली-
   रुच्चैर्मास्तक्य-देशे हिमकर-कपटान्मण्डलीकृत्य पुच्छम् ।
   दिग्नागारब्ध-कम्पस्तव विशद-यशः-केसरी गुर्जरेन्द्र
   ब्रह्माण्डारण्य-वीथी-गिरि-गहन-दरी-संक्रमी चङ्क्रमीति ॥ PV. 77.
2. जल्लाल क्षोणिपाल त्वदहित-भवने सञ्चरन्ती किराती
   कीर्णान्यालोक्य रत्नान्युरुतर-खदिराङ्गार-शङ्कां बिभर्ति ।
   कृत्वा श्रीखण्ड-खण्डं तदुपरि मुकुलीभूत-नेत्रा धमंती
   श्वासामोदानुयातैरलि-कुल-निकरैर्धूमशङ्कां बिभर्ति ।
   SS. 174; PV. 168; 4th line missing in the latter MS.
3. For details about the kings of Rewa, see Dr. Hirānanda Śāstri's Memoir on the Vaghela Dynasty of Rewa, 1925.
4. See under Bhānukara.

One of his verses is devoted to the praise of king Rāma for his charitable acts,[1] particularly the gift of elephants. The king of Kābila who is said to have invaded the country of Vaghela was repulsed by the latter in spite of the former's very strong army.[2] In another verse he describes the sword of the Vaghela king; to him it appears like a swarm of bees emerging out of the calyx of his hand-lotus.[3] In a verse in the form of a colloquy between Gaurī and Rambhā he alludes to the mighty prowess of the son of king Vīrabhānu i.e. king Rāmacandra of Rewah.[4] He praises the queen of Dalapati in one verse.[5] He describes Akbar as an

1. राम त्वद्दत्त-मत्तेभ-कुम्भ-निःसरदम्बुभिः ।
दिक्षु भिक्षु-गृह-द्वारि वारांनिधिरुदञ्चति ॥ PV. 96

2. Padyāmṛta-taraṅgiṇī, 72 = PV. 66 = SS. 121

3. मृषैव निगदन्त्यमी जलद-कज्जल-ज्योतिषं
महासि-लतिकां करे तव वघेल-पञ्चानन ।
प्रताप-तपन-स्फुरत्-कर-सरोज-कोशोत्थित-
द्विरेफ-लहरीति मे मनसि बुद्धिरुज्जृम्भते ॥

4. हे गौरि ब्रूहि रम्भे कनकमयनदीमेहि, लीलावगाह-
ब्रह्माण्डानन्द-मुग्धे कनकमयनदी कुत्र ? केयं प्रयाति ?
वीरश्री-वीरभानु-क्षितितिलक-कुलस्तम्भ-चञ्चत्-प्रताप-
ज्वाला-कल्लोल-ताप-द्रुत-कनक-गिरि-स्यन्द-धाराप्रवाहः ॥
PV. 65

5. चन्द्रं चन्द्रार्धचूडं चतुरुदधि-चयं चन्द्रिकां चन्द्रकान्तं
चार्वङ्गी-लोचनान्तं चमर-सहचरी-बाल-भारोच्चयं च ।
खर्वीकुर्वन्ति दर्वीकर-तिलकमपि ध्वस्त-गुर्वीति-भङ्गि
स्वर्वीथिं प्रेषिता रे दलपति-गृहिणि त्वद्यशः-स्तोम-सोमाः ॥
PV. 76

outstanding ruler who possesses the might of a lion.[1] The emperor he says, is so powerful that he extirpates all his enemies instanteously and terrifies even the king of Ceylon.[2] In another verse his sword is beautifully compared with various objects.[3] The Sūkti-sundara[4] preserves a verse in which the poet describes the march of the Nizam for conquest. But as both the Padyāmṛta-taraṅgiṇī[5] and the Padya-veṇī[6] attribute the verse to Bhānukara, the attribution of Sundarācārya does not seem authentic.

There are a few other verses which he presumably composed for pleasing some king or other.[7]

1. शार्दूलोऽसि प्रकोष्ठे मदकल-करटी मांसल-स्कन्ध-कूटे
दोःस्तम्भे नागराजो ध्वनिषु जलधरः केसरी मध्य-देशे ।
धम्मिल्ले ध्वान्त-धारा मनसि जलनिधिर्भ्रू-युगे काल-दण्ड-
स्तत्सत्यं श्रीहुमाऊ-कुल-तिलकमणे भीषणाद्भीषणोऽसि ॥
PV. 53

2. वीर त्वं कार्मुकच्छेदकवर, etc. = PT. 97 = SS. 158

3. PT. 89 = PV. 138 = Rasika-jīvana, fol. 14a, 29 = Padya-racanā, 20. 27. Probably, Jallāla praised by Akbarīya-Kālidāsa (p. 34) is the same as Akbar.

4. V. 168 (see Sahitya Parishat Patrika)

5. V. 191.

6. वाह-व्यूह-खुर-क्षतां वसुमतीं संवीक्ष्य मूर्छावतीं, etc. = PT. 91 (भानुकर) = PV. 133 (भानुकर) = SS. 168 (अकबरी०)।

7. (a) वदन्तु देव तावकं प्रतापमेव पावकं
महा-तुषार-शीतलं वदाम हे वयं यतः ।
सुमेरु-कन्दरान्तरे स्थितो गृहीत-कम्बल-
स्तवारि-भूप-नायकः प्रकम्पते मुहुर्मुहुः ॥ PV. 67

Akbarīya-Kālidāsa as a poet

Akbarīya-Kālidāsa was proud of his achievements as is manifest from one of his verses preserved in the Padya-veṇī.[1]

The verses of Akbarīya-Kālidāsa that are traced may be classified as follows: —

Subject		No. of verses
1. Personal	1	
2. Deities		
a. Bhavānī ...	6:	PV. 16, 36-38; SHV. 273-274
Bhavānīcchatra ..	1·	PV. 46
Devīcchatra ...	1:	PV. 47
b. Śambhu ...	3:	PV. 25, 14-15
c. Gaṇeśa	2:	PT. 6 = PV. 11; SHV. 124
d. Kṛṣṇa	3:	PV. 33-35
3. Animal		
The horse	1:	PV. 126 = SS. 124
4. Love		
Virahiṇī	1:	PV. 611 = SSS. 309
5. Nature		
a. Summer-wind ...	2:	PV. 620 = SSS. 330; and SSS. 329
b. Malaya-breeze ...	1:	PV. 609
c. Moon-rise ...	1:	PV. 580; SSS. 205

(b) त्वयि प्रचलिते विभो तुरग-टाप-टङ्क-त्रु टद्-
धरा-वलय-धूलिभिः सकलमेव कीर्णं नभः ।
दिवाकर-हयावली-निरवलम्ब-सञ्चारज-
श्रमापनयनाय किं वसुमतीयमूर्ध्वं गता ॥ PV. 111

(c) तुङ्ग-ब्रह्माण्ड, etc. SS 63, see Sāhitya Parishat Patrikā

1. अनाराध्य कालीमनास्वाद्य गौरीमृते मन्त्र-तन्त्राद्विना शब्द-चौर्यात् ।
प्रबन्धं प्रगल्भं प्रकर्तुं प्रवक्तुं विरिञ्चि-प्रपञ्चे मदन्यः कविः कः ॥
V. 786

6. Description of kings 12: PV. 53; PV. 67; PV. 76; PV. 111; PV. 168 = SS. 174; SS. 63 = PR. 11. 14; SS. 168 = PT. 91 = PV. 133; PV. 77 = SS. 80; PT. 97 = SS. 158; PT. 72 = PV. 66 = SS. 121; PT. 89 = PV. 138 = PR. 21. 27; PV. 65

Sword of a Vaghela king 1: PV. 139

Gifts of king Rāma 1: PV. 96

7. Anyāpadeśa ... 1: PV. 732

8. Features: Hair ... 1: PV. 259

9. Kavi-varṇana ... 1: PV. 786

Akbarīya-Kālidāsa did not professedly belong to any particular religious sect such as Śākta or Vaiṣṇava. He pays homage to Viṣṇu, Śiva, Bhavānī and Gaṇeśa. Three of his verses are devoted to Viṣṇu (including one on Kṛṣṇa), three to Śiva, eight to Bhavānī and two to Gaṇeśa.

In a verse on goddess Durgā he prays to her for protecting him from all evils in that majestic form in which she is worshipped by Indra with the Mandāra flowers that attract a large number of bees. As they sit on the golden umbrella of the goddess, they constitute another umbrella as it were and the goddess appears like wearing two umbrellas.[1] In another verse he praises the um-

1. सेवा-सारम्भ-जम्भ-प्रतिभट-रभसोन्मुक्त-मन्दार-माला-
चञ्चन्माध्वीक-धारा-बहलिम-लहरी-लम्पटालिच्छटाभिः ।
ऊर्ध्वं बद्धालयाभिर्विरचित-रचनाडम्बरं देवि दुर्गे
हैमच्छत्रोपरि त्वच्छिरसि मधुकरच्छत्रमव्यादभव्यात् ॥ PV. 47

brella of the goddess as a wonderful thing. No sooner is it seen than it enters the head.[1] Again, he pays homage to the goddess in her Jvālāmukhī form in two verses. Very fortunate are they, exclaims the poet, who worships the holy feet of Jvālāmukhī with bodies horripilated, eyes tearful, and heads rolling on the ground—muttering prayers in faltering accents.[2] Again, the poet worships her for dispelling all the gloom of his miseries by means of the shooting rays of her toes.[3]

He has depicted Śiva in a very pleasant as well as angry mood. In one verse he intends to deceive Pārvatī and replies accordingly to her questions regarding the identity of the person on his head. It is really the goddess Gaṅgā, traditionally, the co-wife of Pārvatī, but

1. कनकच्छत्रमम्बायाः कुरुते कुतुकं महत् ।
विशदेव दृशोरन्तर्यन्निर्गच्छति मूर्धनि ॥ PV. 46.

The significance is that it is very pleasant to the eye; and secondly, it remains long in the memory of the visitor. Again, the verse is designed to contain the figure of speech Virodhābhāsa.

2. चञ्चद्रोमाञ्च-वीची-निचय-कवचितैरङ्गकैः स्यन्दमान-
स्रोतोभिर्लोचनाब्जैर्भणितिभिरनिशं गद्गदोच्चारिताभिः ।
क्षोणी-पीठे लुठद्भिर्विलुलित-चिकुरैर्मौलिभिर्ये भजन्ति
श्रीमज्ज्वालप्य-पुष्पच्चरणा-सरसिजं भाग्यवन्तस्त एव ॥
PV. 38.

3. स्फूर्जच्चक्षुश्चकोर-प्रमदन-पटवो भक्त-सम्पत्-समुद्रा-
नुच्चैरुच्चैरुद्वेलयन्तश्चरणा-तल-लसद्धीर-तारा-कुटुम्बाः ।
भूयासुर्भूरि-ताप-प्रशमन-बहुल-ध्वान्त-विच्छेद-दक्षा
अम्ब ज्वालामुखि त्वत्-पद-कमल-नख-प्रस्फुरच्चन्द्र-बिम्बाः ॥
PV. 37

Śiva tries to explain away the questions of Pārvatī.[1] In the verse describing Śiva in his destructive mood, he is seen with one leg lifted up for the Tāṇḍava dance and Aparṇā clinging to his body in fear; the terrible sounds of his anklets are piercing the whole world as it were.[2] In the third verse he describes the neck of Śiva with its dazzling bluish colour resembling various dark objects such as the waves of the Yamunā, the bed of blue lotuses, etc. and earnestly prays for getting rid of all evils.[3]

Gaṇeśa has been praised in two of Akbarīya-Kālidāsa's verses collected by us. In one he is found in a very happy mood, and in the other rather in a terrific

1. मौलौ किं नु महेश मानिनि जलं किं वक्त्रमम्भोरुहं
किं लीलालक-वेणिका मधुकरी किं भ्रूलता वीचिका ।
किं नेत्रे शफरौ किमु स्तनयुगं प्रेङ्खद्-रथाङ्ग-द्वयं
साशङ्कामिति शोचयन् गिरि-सुतां गङ्गाधरः पातु नः ॥
PV. 16

2. भृङ्गि-प्रस्तुत-गीति-मञ्जिम-मिलत्तज्झल्लरी-झांकृति-
स्फूर्जद्-डुंगुम-मञ्जु-नन्दि-मुरज-न्यस्तैक-हस्तोत्पलम् ।
अङ्ग-त्रस्यदपर्णमाद्य-नटन-क्षिप्तैक-पादाम्बुजं
प्रोद्यद्घुर्घुरिका-झणत्कृति-दलद्ब्रह्माण्डमीशं भजे ॥
PV. 14

3. कालिन्दी-वीचि-पुञ्जैः कुवलय-विपिनैरिन्द्रनीलच्छटाभिः
शैवालैः कज्जलौघैरलि-तिमिर-भरैर्बाल-जीमूत-जालैः ।
कस्तूरी-कोकिलानां ततिभिरिव महा-चाकचिक्य-प्रपञ्चै-
स्त्रैलोक्यं पूरयन्ती शमयतु विपदः शाम्भवी कण्ठ-नाला ॥
PV. 25

form. In the former he is found pulling the foliage, placed on the ear of Durgā as adornment, with his trunk; consequently, Mahādeva goes on smiling, Kārtika enjoys the fun; the confidantes and the Gaṇas also are amused.[1] In the latter he is found dancing with such high jumps that Paulomī shrieks out in fear at his sight from the top of the premises and Indra consequently begins to worship him with a view to appeasing him; the poet prays to such Gaṇeśa for his grace.[2]

In two verses out of three devoted to Kṛṣṇa, the poet prays to Viṣṇu for his blessings and warding off all evils. In one, his dazzling blue colour is compared to the waves of the Yamunā, a new patch of cloud and a cluster of the leaves of the Tamāla.[3] In the other, Kṛṣṇa is detected by the poet-devotee in a very happy mood when he is enjoying the company of his consort

1. स्मेरे चन्द्रावतंसे हसति सकुतुकं षरामुखे सोपहासं
 पश्यत्याली-कदम्बे गण-सदसि शिशु-क्रीडितं प्रेक्षमाणे ।
 मा मेति व्याहरन्त्यास्तुहिन-गिरि-भुवः कम्पमानाग्र पाणेः
 कर्षन्ती कर्ण-केलि-किशलयमवताद्बाल-हेरम्ब-शुण्डा ॥
 SHV. 124
2. रुद्राणी-दत्त-पञ्चाङ्गुल, etc.=PT. 6
3. कालिन्दी-चारु-वीची-निचय इति मुदा गाहिता नैचिकीभि-
 र्बाला कादम्बिनीति प्रमुदित-हृदयं वीक्षिता नीलकण्ठैः ।
 उत्तंसार्थं तमाल-स्तवक इति हृता मुग्ध-गोपाङ्गनाभिः
 श्रेयो नः कल्पयन्तां मधुमथन-तनु-स्वच्छ-कान्ति-प्रवाहाः ॥
 PV. 33

Lakṣmī and the poet offers his prayers for protection.[1] In his verse on Kṛṣṇa the poet prays to him for unflinching devotion alone; nothing else matters to him.[2]

We have only four verses of Akbarīya-Kālidāsa on nature which has a permanent bearing on the sentiment of Love. These verses might as well be termed Love-verses. Unfortunately, we have only one more Love-verse of the author—a verse on a separated lady-love. Out of the four verses on nature, two are devoted to the description of summer-wind. In one the summer-winds are stated to be the elephants of king Madana who are rushing on after roaming about on the outskirts of the golden mountains in the form of the breasts of the Ladies of Karṇāṭa, jumping in the Pampā Lake, scattering the pollens of the Mallī flowers—and followed by swarms of bees throughout.[3] The pleasant

1. धम्मिल्लश्रीः किमास्ये किमु वदन-रुचिः कण्ठ-सीमासु कण्ठ-
 च्छाया वक्षोज-युग्मे किमु कुच-कलशी-कान्तयो मध्यदेशे ।
द्रागित्यादि-क्रमेणोल्लसित-जलनिधेरिन्दिरायाः स्वरूपैः
 पान्तु प्रेम-प्रणाली-विलुलित-गतयः कैटभारेः कटाक्षाः ॥
PV, 34

2. घन-स्निग्ध-चञ्चत्-कच-ग्रन्थि-नद्ध-
 स्फुरत्-केकि-पिच्छे लसच्चारु-गुच्छे ।
मुखेन्दु-भ्रमद्वल्लवी-दृक्-चकोरे
 यशोदा-किशोरे मनो मे रमेत ॥ PV. 35

3. कृत्वा कार्णाट-कान्ता-कुच-कनक-गिरि-प्रान्त-सञ्चार-लीलां
 झम्पामासाद्य पम्पा-पयसि वन-भुवि क्षिप्त-मल्ली-रजस्काः ।
आकर्षन्तः परस्तान्निगडमिव कल-ध्वान-पुष्पन्धयालीं
 धावन्त्येते मदान्धा मदन-नरपतेः सिन्धुरा गन्धवाहाः ॥
PV. 620=SSS. 330

summer-winds towards the end of the day joyously passing through the Campaka forest and accumulating honey drops and consequently, slowing down its gait, are sufficiently capable of relieving people of all fatigue.[1]

The verse on Malaya-breeze attributes the nature of a boy to it and all the adjectives are so used that they may be interpreted with reference to the Malaya-wind as well as a boy. The poet really describes the advent of the spring and chooses this happy metaphor for the purpose.[2]

1. चलमान-चम्पक-वनान्तरोल्लसन्मकरन्द-बिन्दु-भर-मन्द-चंक्रमाः ।
अहरन्त तापमहरन्त-सम्भवाः पवनाः पटीखन-गन्ध-बन्धवः ॥
PV. 329

2. भृङ्गाली-कण्ठमाला-स्फुटित-कमलिनी-धूलिभिधूसराङ्गाः
स्पन्दन्तश्चन्द्रकन्या-लघुतर-लहरी-शीकरासार-लालाः ।
अङ्कादङ्कं व्रजन्तो विकसित-विलसत्-केतकी-मल्लिकानां
मोदन्ते मन्दमन्दं मलय-गिरि-दरीगर्भतो वात-पोताः ॥
PV. 609

Boys	Winds
a. कण्ठमाला :—wearing garlands of tigers' nails, etc.	a. Wearing garlands in the form of bees
b. धूलिभिर्धूसराङ्गा :—covered with dust	b. Full of the pollens of lotuses
c. शीकरासार-लाला :—emitting saliva	c. Scattering tiny particles of water, etc.
d. अङ्कादङ्कं व्रजन्त :—passing from one lap to the other	d. Passing through various sorts of flowers

In the verse devoted to moon-rise, the poet says that the evening is the time for the god of Love to proceed for the conquest of the world and accordingly, the ceremonial for the purpose is to be observed; a copper-plate, therefore, floats on the sea in the form of the setting sun and the East, too, bears on her head a pitcher in the form of the moon.[1]

The pursuit of a horse is beautifully described by the poet. It stretches forth its head as it intends to measure the earth and its feet are raised up as it considers the sky as nothing but a stage to dance on.[2]

The poet has left us to the legacy of only one Anyāpadeśa or Anyokti. It is on the lotus. There is no

1. मदन-विजय-यात्रा-मङ्गलं द्योतयन्ती
विशति जलधि-मध्ये ताम्रपात्रीव भानुः ।
इयमपि पुरुहुत-प्रेयसी मूर्ध्नि संस्थं
कलशमिव सुधांशुं साधुमुल्लासलसीति ॥
PV. 580

v. r. in SSS. 205a. मदन-विजय-यात्रा-काल-विज्ञापनाय ।

Floating copper-plates and holding pitchers on the head are parts of the auspicious rites observed as Yātrā-maṅgala.

2. इयती जगती कियती भविता
नमिताननमिति याति हयः ।
वियदङ्गन-रिङ्गन-रङ्ग-विधौ
परिनर्तितुमुत्क्रमतीव नभः ॥
PV. 126=SS. 124.

flower that can outdo the lotus by rivetting the attention of the bees even for a while.[1]

Akbarīya-Kālidāsa is indeed a great Sanskrit poet. His verses are inspiring and really enjoyable. Almost every verse has some figure of speech or other in it, such as the metaphor including the Mālārūpaka, Utprekṣā, Atiśayokti, śleṣa, and so on. Nowhere in his composition, is there any looseness. The style of Akbarīya-Kālidāsa reminds one of the excellent styles of his illustrious predecessor whose name he shares—though at a much later period. One is apt to think that his name Akbarīya-Kālidāsa is really a pen-name so designed as to please both Akbar as well as to suit his own capacity as a supposed rival of the best poet of Hindu India.

ĀŚĀ MIŚRA

The Padyāmṛta-taraṅgiṇī and the Padya-veṇī are the only works which quote the same verse of Āśā Miśra.[1] Unfortunately, no other verse by him is known. The Subhāṣita-ratnākara notices the verse[2] but does not mention the name of the poet as it does not in the case of

1. हे मल्लि हे मालति हे लवङ्गि
न तादृशी कापि भवादृशीनाम् ।
क्षणं समाधाय मधु-व्रतं या
विस्मारयत्यम्बुजिनी-वियोगम् ॥ PV. 732.

The Rasika-jīvana records हस्ताम्भोरुह-पत्तने, etc. as a verse of Akbarīya-Kālidāsa. But see KVS, p. 34, हेमाम्भोरुह-पत्तने, etc. ascribed to Kālidāsa in two MSS. of the ŚP.

1. PT. v. 29; PV. v. 42 2. V. 8, p. 9

any other verse. So its silence about the authorship of the verse does not prove anything to the contrary. As the Padyāmṛta-taraṅgiṇī and the Padya-veṇī are both works of the seventeenth century A.D., the lower limit of the date of Āśā Miśra may be easily ascertained i.e. he cannot flourish later than that date. It is not unlikely that he was a contemporary poet of Haribhāskara and Veṇīdatta, authors of the Padyāmṛta-taraṅgiṇī and the Padya-veṇī respectively.[1]

Some devotee says in the above verse on Bhavānī that he intends to be favoured by Pārvatī who was the cause of the immortality of Śiva in spite of his taking the deadliest poison. On the other hand, the sentiments expressed in the verse may very well be those of an ordinary householder. In that case the verse would mean: I am looking forward to that medicine growing in hills and without any leaves, taking which even a person suffering from colic pain and taking deadly poison (as a consequence) escaped death.

The merit of the verse lies in the double interpretations of the words[2] and particularly, in its inner significance as distinguished from its ordinary meaning.

1. Veṇīdatta is probably slightly earlier in date. Veṇīdatta's Pañca-tattva-prakaśikā was composed in 1644 A.D. whereas the PT. was composed in 1674 A.D. a.e. about thirty years later. The PV. does not quote any verse of Bhāskara or Haribhāskara. 2. See p. 82

It is well-known that the Moslem rulers of India were great patrons of Learning and Fine Arts. But the fact that many of them liberally patronised Sanskritic Culture and Learning as well, is not generally known. Their courts were adorned with Sanskrit scholars and writers of high repute who got every encouragement, monetary and otherwise, from their royal patrons. Unfortunately, many valuable records of their scholarly achievements are irreparably lost to us and the surviving literature also is available only in MSS. scattered all over India and outside. Fortunately, however, the literature that has outstood the cruel ravages of time is not meagre and it enables us to have a clear idea as to how in spite of linguistic and religious differences many Moslem rulers of India were prone to extend their best support to the development of Hindu Culture and Civilization. This spirit of mutual tolerance and reverence for the culture and creed of each other alone can ensure a permanent bond of friendship and collateral progress of the two principal communities of India. That is why it is essential for us to investigate into the cultural advancement of the Hindus during Moslem rule in India.

It is regrettable that nothing much about this is known. Of the Mahomedan rulers who liberally

patronised Sanskrit poets and scholars, the foremost are Shahbuddin, Nizam Shah, Sher Shah, Akbar, Shah Jehan, Muddafar Shah, Malla Shah and others. Some of the poets patronised by them are Bhānukara, Akbarīya-Kālidāsa, Jagannātha Paṇḍitarāja, Harinārāyaṇa Miśra, Puṇḍarika Viṭṭhala, Amṛtadatta, Lakṣmīpati and so on. Short accounts of the lives and literary activities of these poets will be given in my Muslim Patronage to Sanskritic Learning.

Of the Sanskrit poets who enjoyed the patronage of the Moslem rulers, Bhānukara appears to be the greatest. Therefore accounts of his life and literary activities on the basis of the informations collected from his works both published and unpublished, and various anthologies containing some of his verses, etc., are of absorbing interest.

Bhānukara is the earliest of all the poets mentioned above. His wide popularity as a poet is evidenced by the Padya-veṇī of Veṇīdatta, Padyāmṛta-taraṅgiṇī of Haribhāskara, Rasika-jīvana of Gadādhara Bhaṭṭa, Sabhyālaṃkaraṇa of Govindajit, Subhāṣita-hārāvalī of Hari Kavi and Subhāṣita-sāra-samuccaya (anthologies not as yet published)[1] containing about 160 of his verses.

1 For detailed Bibliographical informations about these unpublished MSS., see Bibliography at the end of this work. The Padya-veṇī and the Subhāṣita-sāra-samuccaya will soon be published by me.

The Padya-racanā published in the Kāvya-mālā Series alone contains about 180 verses many of which are not found in the above six unpublished anthological works.

LIFE AND DATE

Bhānukara vs. Bhānudatta and personal history

The evidence of the anthological works is in support of the identity of Bhānukara and Bhānudatta, author of the Gīta-Gaurīśa and its ṭippaṇa, Kāvya-dīpikā, Rasa-mañjarī and its commentary as well as Rasa-taraṅgiṇī all of which are available in print and also of the Kumāra-bhārgavīya (a campū based on the Purāṇas), Alaṃkāra-tilaka and Śṛṅgāra-dīpikā which are as yet unpublished.[1] Quite a large number of verses quoted under the name of Bhānukara are traced in the Rasa-mañjarī,[2]

1. Kumāra Bh., India Office Library MS. 1540. Alaṃkāra T., Tanjore MSS. Catalogue, IX. 1407 and Mysore, 295. Śṛṅgāra D., Cat. Cat. I. 661.

2. अयं रेवा-कुञ्जः, etc. = SA. 234 = RM. 21, p. 50; आजप्तं किल, etc. = SSS. 836 = RM. 4, p. 9; एते वारि-कणान्, etc. = SA. 258 = SHV. 1851 = RM. 26, p. 60; कर्णः कम्पित-रसाल, etc. = SA 270 = RM. 29, p. 65; कान्ते कनक-जम्बीरं, etc. = SA. 327 = RM. 112, p. 138; चन्द्रोदये चन्दन°, etc. = SA. 303 = SSS. 178 = RM. 79, p. 141; तमोजटाले, etc. = SA. 326, v. 111, p. 178; त्वं दूति निरगाः, etc. = SSS. 606 = RM. 33, p. 75; त्वं पीयूष, etc. = SA. 317 = RM. 100, p. 166; दासाय भवन, etc, = SA. 246 = RM. 24, p. 57; दुःखं दीर्घतरं, etc. = SHV. 1944 = RM. 39, p. 91; दूती विद्युदुपागता = SSS. 177 = RM. 75, p. 136; दृष्ट्वा प्राङ्गणा, etc. = SA.

Gīta-Gauriśa,[1] and Rasa-taraṅgiṇī of Bhānudatta.[2] (2) The same verses are found in different important anthologies under the names of Bhānukara and Bhānudatta. (3) One of Bhānukara's verses (Serial no. 789) has been quoted by Veṇīdatta in his Padya-veṇī

273=RM. 32, p. 72; नख-क्षतमुरःस्थले, etc.=SSS. 752=RM. 11, p. 25; नायं मुञ्चति, etc.=SA. 690=RM. 86, p. 149; निद्रालु-केकि०, etc.=SA. 267=RM. 28, p. 63; नीरात्तीरमुपागता, etc.=SA. 189=RM. 5, p. 11; पल्लीनामधिपस्य, etc.=SSS. 181=RM. 81. p. 142; माला बालाम्बुज०, etc.=SSS. 582=RM. 41, p. 94; रभसादपि, etc.=SA. 292=RM. 78, p. 239; लोलालिपुञ्जे, etc.=SA. 206=RM. 12, p. 30; शङ्का-शृङ्खलितेन, etc.=PV. 464=RM. 105, p. 172; शून्यं कुञ्ज-गृहं, etc.=PV. 361=RM. 56, p. 114; संस्पृश्य स्तन०=SSS. 20=RM. 10, p. 22; स्नातं वारिद०, etc.=SA. 288=PV. 363=RM.62, p. 121; हस्ते धृताऽपि, etc.=SSS. 825=RM. 7, p. 15,

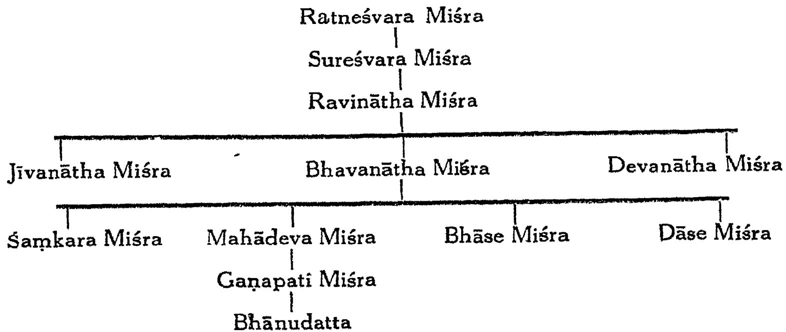
1. आत्मीयं चरणं दधाति=Padya-racanā, p. 72, v. 3=Rasa-mañjarī, 1=Gīta-Gaurīpati, p. 90, 2; अकरोः किमु नेत्र-शोणिमानं, etc.=Padya-racanā, p. 53, v. 5=Rasa-mañjarī, v. 51=Gīta-Gaurīpati, p. 146; जीवेन तुलितं प्रेम, etc.=Padya-racanā, p. 42, v. 18=Gīta-Gaurīśa, p. 18, 4; यदेतल्लावण्यं, etc.=Padya-racanā, p. 7, v. 38—with slight alterations in reading=Gīta-Gaurīśa, p. 48, 7.

2. विना स्नायं कोऽयं समुदयति, etc.=Rasika-jīvana, fol.=Padya-racanā, p. 33, v. 25=Subhāṣita-hārāvalī, v. 89=Rasa-taraṅgiṇī *Benares ed.*, p. 14; भित्तौ भित्तौ प्रतिफलगतं, etc.=Padya-racanā, p. 72, v.21=RT., p. 42; निष्पीते कलशोद्भवेन जलधौ, etc.=Padya-racanā, p. 21, v. 32=Sūkti-sundara,=RT., p. 45a; सौन्दर्यस्य मनोभवेन गणना, etc.=Rasika-jīvana=RT., p. 53; अनुवनमनुयान्तं बाष्प-वारि, etc.=PR. p. 86, v. 19=RT., p. 77; भूयादेव सतां हिताय, etc.=PR. p. 2, v. 10 दिव्यहरेर्मुख-कुहरे, etc.=PR., p. 87, v. 26=RT. p. 81a.

as 'Gaṇapatiputra-Bhānukarasya'[1] and from the last verse of the Rasamañjarī[2] etc. as well as from the Pañjīs of Mithilā,[3] we come to know that Bhānudatta was the son of Gaṇapati. (4) Moreover Bhānudatta refers to Nizāma-Dharaṇīpāla in verse 121 of his Rasa-mañjarī[4] and in the anthologies several verses ascribed to Bhānukara are devoted to the eulogies of Nizam Shah.

Thus it seems that Bhānukara is really identical with Bhānudatta. His father's name was Gaṇapati as given in the Padya-veṇī, Rasa-mañjarī as well as the Pañjīs of Mithilā, etc. Unfortunately, however, nothing is known about his mother, early life etc.

1. यशोधननिधेः, etc.
2. तातो यस्य गणेश्वरः कवि-कुलालङ्कार-चूडामणि-
   देशो यस्य विदेहभूः सुरसरित्-कल्लोल-किर्मीरिता ।
   पद्येन स्व-कृतेन तेन कविना श्रीभानुना योजिता
   वाग्देवी-श्रुति-पारिजात-कुसुम-स्पर्धाकरी मञ्जरी ॥
3. The Pañjīs of Mithilā furnish the following lineage of Bhānucandra:



4. P. 190, Benares ed.

Bhānudatta himself gives his own genealogy in the Kumāra-bhārgavīya which is quite in agreement with the evidence furnished by the Pañjīs of Mithilā except that in the former Viśvanātha is represented as the son of Sureśvara and Ravinātha as the grandson of Sureśvara, not his son.[1]

Date.

In one of his verses Bhānukara eulogises Sher Shah.[2] As Sher Shah ruled from 1540-1545 A.D., it is evident that Bhānukara flourished in the first half of the sixteenth century, if not a bit earlier.

Again, two verses of Bhānukara devoted to the praise of one mighty ruler Kṛṣṇa are preserved in the Padya-racanā of Lakṣmaṇa Bhaṭṭa Āṅkolakara.[3] This Kṛṣṇa was, most probably, emperor Kṛṣṇadeva Rāya of Vijayanagara who ruled from 1509-1530 A.D.

1. See India Office Catalogue of Sanskrit MSS., Vol. vii, p. 1540.

2. श्लोकार्धं वा तदर्धं यदि हि विनिहितं दूषणं दुर्दुरूढैः
किं नश्छिन्नं तदा स्यात् कवि-कुल-विदुषां काव्यकोटीश्वराणाम् ।
वाहाश्चेद् गन्धवाहाधिक-सुभग-रयाः पञ्चषाः काण-खञ्जाः
का हानिः शेरसाह-क्षितिप-कुलमणेरश्वकोटीश्वरस्य ॥

3. (a) कृष्णां समर-सतृष्णां दृष्टवतो [भान्ति] विष्टरश्रवसः ।
राजन्य-जन्म-मूले भुज-मूले पुलक-मुकुलानि ॥

(b) प्रस्थानं रति मन्दिरात् कमलिनी-बन्धोरपि प्रेक्षणं
काकुः केलिविधिं विनाऽपि चरण-न्यासः पृथिव्यामपि ।
किं च क्लान्तमतालवृन्तपवनः प्रत्यङ्गमालिङ्गति
द्रष्टव्यं किमतोऽपि कृष्ण-नृपतेः प्रत्यर्थि-वामभ्रुवाम् ॥

In several verses[1] Bhānukara eulogises one Nizam Shah. Either of the two Nizams who were ruling in India in the first half of the sixteenth century may be referred to by Bhānukara in his verses. One was Boorhan Nizam Shah I and the other Nizam Khan, later on known as Sikander Lodi (1489-1517 A.D.). It is more likely that the former is meant as in some of the verses the Nizam is also addressed as Nizam Shah. Now, Nizam Shah was a general title of the rulers of the Nizam Shahi dynasty whose ruling period extended from 1497 A.D. to 1637 A.D. The particular Nizam Shah who was ruling during the period of Sher Shah's reign was Boorhan Nizam Shah I who ruled from 1510 to 1553 A.D. As he ruled about 43 years, probably the majority of the verses of Bhānukara referring to Nizam Shah would refer to him. The poet referring to Sher Shah as ruler (1540-45 A.D.) cannot be young in age as he professes in the same verse that he himself composed a very large number of verses by that time. Boorhan Nizam Shah already ruled for 39 years when Sher Shah was crowned king. He ruled for 13 years more after the accession of Sher Shah to the throne. Unless the poet was very long-lived, he could not probably praise any other living ruler of the Nizam Shahi dynasty except Boorhan Nizam Shah I.

1 See under the heading *Patrons of Bhānukara*.

In three of his verses[1] Bhānukara refers to one king Vīrabhānu who is represented as lording it over the kings of Delhi, Orissa, Bengal and Gujrat. There were several kings of the same name who ruled before the time of the poet himself[2] and therefore he could not refer to them as living rulers in his verses. The reference may be to king Bhānu of the Kacchapa dynasty, father of Bhagavantadāsa and grandfather of Mādhava-

1. (a) लङ्का-धामनि वीरभानु-नृपतेः प्रेक्ष्य प्रतापोदयं
प्रत्यागारमधीर-नीरजदृशो भूयो हुताश-भ्रमात् ।
क्षुभ्यद्वाणि विधूत-पाणि विगलन्मुक्ता-मणि प्रस्खलद्-
बाष्प-श्रेणि विलोल-वेणि दयितं कण्ठ-स्थले बिभ्रति ॥
Padya-veṇī, Ms., v. 68 and Sūkti-sundara, Ms., v. 102.

(b) भेरी-भाङ्कृतिभिस्तुरङ्ग-निनदैः कुम्भीन्द्र-कोलाहलैः
प्रस्थाने तव वीरभान दलितं ब्रह्माण्ड-भाण्डोदरम् ।
आधाय ज्वलति प्रताप-दहने रङ्गैः पुनर्वेधसा
तारानायक-तारका-सुरसरिद्व्याजादिवाऽऽयोजितम् ॥
Padya-veṇī, Ms., v. 114; Sūkti-sundara, Ms., v. 150.

(c) दिल्लीशो द्वारदेशे नमति गजपतिस्तत्परस्तादुपास्ते
गौडेन्द्रो नम्रमूर्धा तदनु नरपतिर्गुर्जरोर्वीश्वरोऽपि ।
श्रुत्वैवं वन्दि-वृन्दादवनत-वदनो गौरवं तत्र कुर्वन्
वीर श्रीवीरभानो रचयसि पुलकं वीर-लक्ष्मी-कपोले ॥
Sāra-saṃgraha of Śambhudāsa Paṇḍita, Ms. of RASB., 31A.

2. See List of Inscriptions and sketch of the Dynasties of Southern India by Robert Sewell, Madras, 1884, p. 47 (Vīrabhānudeva inscriptions are dated 1235, 1237-1240 A.D.). Inscriptions of Madras Presidency by Raṅgācārya, vol. III, p. 2055, etc. The Ganjam (274) and Vizagapatam inscriptions (96-97) of Vīrabhānu are dated Śaka 1275 (1353 A.D.) and 1298 (1376 A.D.) respectively.

siṃha and Mānasiṃha. Mādhavasiṃha as the patron of Puṇḍarīka Viṭṭhala, author of the Rāga-mañjarī, has been referred to by him in his work.[1] The same work also mentions that Mādhavasiṃha the patron and his brother Mānasiṃha were great favourites of emperor Akbar who ruled from 1556 to 1605 A.D. So chronologically there is not much difficulty in Bhānukara's referring to the grandfather of Mādhavasiṃha, favourite of Akbar. But it is more probable that by Vīrabhānu, Bhānukara really refers to Vaghela Vīrabhānu[2] of Rewah (1540-1555 A.D.) who was married to Sukumāradevī and father of Rāmacandra who ruled from 1555 to 1592 A.D. and was a contemporary of Akbar. There is no chronological difficulty; again, reference to Vaghela kings in the verses of Sanskrit poets of the sixteenth century A.D. and the liberal patronage extended by

1. श्रीमत्कच्छप-वंश-दीपक-महाराजाधिराजेश्वर-
तेजःपुञ्ज-महाप्रताप-निकरो भानुः क्षितौ राजते।

2. Imperial Gezeteer of India, vol. XXI, pp. 279ff. In a MS. of Somadeva's Kathā-sarit-Sāgara copied by Rūpaṇi who enjoyed the patronage of Bhāvasiṃha, one of the descendants of Vaghela Vīrabhānu of Rewah, the lineage of Vīrabhānu is given; vide MM. Haraprasad Shastri's Catalogue of Sanskrit Manuscripts, vol. VII. For a further reference to Vīrabhānu of Rewah, see Pradyotana Bhattacharya's commentary Sāradāgama on Candrāloka (Kashi Sanskrit Series, No. 75). The account given here is slightly confusing.

Vaghela kings to Sanskrit scholars, confirm our conjecture.

All the above evidences lead to the conclusion that Bhānukara or Bhānudatta flourished during the first half of the sixteenth century A.D. Patrons of the poet were Kṛṣṇadeva Rāya of Vijayanagara, Vīrabhānu of Rewah, Nizam Shah as well as Sher Shah.

Another evidence helps the positive determination of the lower limit of the date of Bhānukara or Bhānudatta. In connection with showing that some poets wrongly use "Purataḥ" in the sense of "in front of", Jagannātha quotes in his Rasa-Gaṅgādhara[1] the very first line of the Rasa-mañjarī of Bhānudatta— आत्मीयं चरणं दधाति पुरतो निम्नोन्नतायां भुवि । Jagannātha Paṇḍitarāja, author of the Asaf-vilāsa was connected with the court of Shah Jahan who ascended the throne in 1627 A.D. Therefore, Bhānukara quoted by Jagannātha must have flourished before that date.

Patrons of Bhānukara.

Bhānukara was liberally patronised both by Hindu and Moslem rulers of his time. As we have seen, he adorned the court of king Kṛṣṇadeva Rāya of Vijayanagara, Vīrabhānu of Rewah, Sher Shah and Nizam

1, इदमप्यन्यत्तैरेव वाचकोपमेय-लुप्तायामुदाहरणं निरमीयत, etc., pp. 271-272 of the Rasa-Gaṅgādhara with Nāgeśa Bhaṭṭa's commentary, Benares ed.

Shah. Therefore, he seems to have been wandering from place to place, from one court to the other, although we have no means of knowing the exact period of his stay in each.

He appears to have a very great respect for Nizam Shah as he devoted as many as nine verses to his eulogy. Most probably, he wrote many more verses in his praise which are now lost to us. In his verse devoted to the description of the physical charm of the Nizam[1], the poet fancies that the eye of the lovely-browed one, unable to distinguish between Kāma and Nizam, approaches the ear for its help in the matter. In another,[2] he declares that the beautiful foot of the Nizam was made by the Creator for being placed upon the head of the wife of his enemy; the parting line of the hair, the vermilion-dust and the *kundas* on the head represent the foot of the Nizam with shooting rays and beautiful nails.

In one verse[3] he praises Nizam Shah for making magnificent gifts. In order to keep a record of his gifts, Brahmā used the Mandākinī as a piece of chalk and drew a long line on the floor of his house Puṣkara. Brahmā was on the look out for another person at least who would be Nizam's rival in the award of gifts. As he

1. Padya-racanā, 17. 6
2. Padya-racanā, 16. 4
3. Padya-veṇī, MS., v. 100

could not find out any, he put a dot by the side of that line which is nothing but the moon.

In one verse[1] Bhānukara gives a glorious description of the march of Nizam Shah for conquest. When he marches out, the earth faints away under the pressure of, and on account of the physical torture caused by, the hoofs of horses. Therefore the sea, terribly perturbed and agitated in roaring waves, sprinkles water on her. The Lady presiding over the quarters flutters the flag, generating violent wind; and the dust-storm dashes towards the sky in order to ask the divine physician Āśvina about the remedy for recovery from swoon.

In the verse on the sword of the Nizam,[2] the king is highly praised for his military skill. His sword is so handled that it instantaneously kills innumerable mighty elephants of his enemies who are consequently vanquished in a moment.

In the verse devoted to the victory of the Nizam in battle,[3] the poet says that when the Nizam casts his angry look at his enemies, they all break atwain; even the sun high above begins to tremble and in order to save his own skin has recourse to the banner of all-conquering Nizam.

1. Padyāmṛta-taraṅgiṇī, MS., v. 91; Padya-veṇī, MS., v. 113; Rasika-jīvana, MS., fol. 18.
2. Padyāmṛta-taraṅgiṇī, 85; Sūkti-sundara, v. 134
3. Padya-veṇī, MS., v. 132.

In the verse on the flag of the Nizam[1] the poet's fancy takes a lofty flight. He assumes that the flag of the Nizam is nothing but the tongue of the earth stretched out on account of the heavy pressure of the army on the same. Similarly, in the verse on the prowess of the Nizam.[2] On account of the excessive heat of the king's prowess, the gold all over the universe, even of the Sumeru, melts; as a consequence, the stairs of Indra's palace situated on it fall down, even the sun sinks within the melting gold again and again and the women there are terribly terrified.

In one versre[3] Bhānukara describes the world-wide fame of his patron. Brahmā is engaged in making verses on the glorious deeds of the Nizam with the help of a chalk. The long syllables in the verse stand for the curved lines representing the lunar disc, the conch, the jasmine and the swan and the short ones for the lotus-stalk, the snake, the Mandākinī and the tusks of an elephant.

Unfortunately, only one verse of the poet in praise

1. Padyāmṛta-taraṅgiṇī, v. 84; Sūkti-sundara, v. 143 and Padya-veṇī, v. 131

2. Padya-veṇī, v. 69 and Sūkti-sundara, v. 105; Rasika-jīvana, Ms. No. 140 (Kāvya) of Calcutta Sanskrit College, fol. 13.

3. Padya-racanā, 10. 8 and Rasika-jīvana, Ms. No. 140 (Kāvya) of Calcutta Sanskrit College, fol. 15.

of Sher Shah is left to us.[1] Here, he says that it matters little to a poet of his standing who has to his credit innumerable verses if in a verse, or one half of it, the fastidious manage to find some fault or other just as it matters little to Sher Shah if out of crores of horses vying in motion with wind, some five or six happen to be lame or one-eyed.

BHĀNUKARA AS A POET*

The verses of Bhānukara collected from unpublished anthological works may be classified as follows:—

I. *Gods and incarnations of Viṣṇu* (6 verses).

1. Gaṇapati...SA. I (See also Bhānu Miśra for another verse on Gaṇapati, PT. v. 7, p. 3.)
2. Śiva...SHV. 27
3. Kṛṣṇa...PV. 866
4. Varāha...PV. 853=SHV. 46 (Viṣṇu)
5. Paraśurāma...PV. 858
6. Buddha...PV. 864= SHV. 74 (Viṣṇu)

II. *Kings* (16 verses)

1. Nizam or Nizam Shah...6 verses: PT. 85= SS. 134 (description of sword); PV. 69=SS. 105 (description of prowess); PV. 100 (description of gifts); PV. 132 (description of the flag);

1. SHV. v. 468.

* For additional verses in the Padya-racanā, see Appendix, Verses of Bhānukara quoted in the Padyaracanā.

PT. 84 = SS. 143 = PV. 131 (description of the flag); PT. 91 = SS. 168 (description of the battle-field).

2. Sher Shah...1 verse: SHV. 468

3. Vīrabhānu...3 verses: PV. 68 = SS. 102 (description of prowess); SS. 150 = PV. 114 (description of the marching of the king). The former reads वीरभान and the latter gives the reading वीरवर्य। One verse in the Sāra-saṃgraha of Śambhudāsa, दिल्लीशो द्वार-देशे, etc.

3. Contd.?...2 verses: PV. 161 (the flight of the enemy [यस्य प्रौढतर-दहन-ज्वालाभिः, etc. may refer to वीरभानु] SS. 163 (description of the battle); the word भानु in the verse may have a bearing upon the name of the king.

4. Kings in general...3 verses: PT. 107 (the flight of the enemy); SS. 172 (the city of the enemy); PT. 95 = SS. 156 (description of the battle); SS. 131 and 132 (the assertion of a hero vanquishing others).

III. *Sentiments* (5 verses)

1. Karuṇa...PV. 793
2. Raudra...PV. 810
3. Śānta...PV. 812

Śāntasya paścāttāpa...PV. 815
Śāntasya... PV. 819

IV. *Women*

1. Stage of life...(7 verses)
   - a. Vayaḥ-saṃdhi...3 verses: SA. 189; SA. 192; SSS. 799 and SSS. 798
   - b. Taruṇaṃ vayaḥ...4 verses: SSS. 817, 825, 835; SA. 199, 836
2. Beauty of features...(12 verses)
   - a. Face...2 verses: PT. 136=SHV. 1637; SHV. 1647
   - b. Mark on the forehead...SA. 74
   - c. Eyes...SA. 80
   - d. Arm-pit...SA. 115
   - e. Romāvalī...2 verses: SA. 137 and SA. 139
   - f. The middle of the body...2 verses: SA. 134; SA. 135
   - g. Thighs...PV. 199
   - h. General description...2 verses: SHV. 1749 SA. 62; SA. 53 (suppleness of the body).
3. Types...(31 verses)
   - a. Paroḍhā...SA. 234
     - Sāmānya-vanitā...2 verses: SA. 273; PV. 321
     - Ativiśrabdha-navoḍhā...PV. 305
     - Prema-garvitā...2 verses: SA. 278 and SA. 279
     - Virahiṇī...SHV. 1944
     - ,, -anutāpa...SHV. 1933

Virahiṇī avasthā-varṇana...SHV. 1952
,, pralāpa...SA. 697

Māninī (heading Bhartuḥ śuśrūṣā in the SA.; it is really a verse on Māninī)... SA. 222

Vāsaka-sajjitā...SA. 402
Karkaśā...PV. 387
Kalahāntaritā...SA. 756
Vipralabdhā...PV. 361
Utkā...SA. 288 = PV. 363
Madhyā Dhīrāḥ...SA. 206
Kriyā-vidagdhā...SA. 246
Vṛtta-surata-gopanā...SA. 236
Vartiṣyamāṇa-surata-gopanā...SA. 238
Vṛtta-vartiṣyamāṇa-surata-gopanā...SA. 240
Kulaṭā...SA. 258; SHV. 1851
Kulaṭopadeśa...SA. 260

Bhāvi-sthānābhāva-śaṃkayā...SA. 267
Bharturgamanānumānena...SA. 270
Anuśayānā...SA. 264

Abhisārikā: saṃcāra-kathana...SSS. 177
Jyotsnābhisārikā...SA. 303 = SSS. 178
Divābhisārikā...SSS. 181
Dūtī:

(a) Nāyakasyāgre Dūty-uktiḥ...SSS. 582
(b) Dūty-upahāsa...SSS. 606

V. *Men* (4 verses)

1. Śṛṅgāra-rasopayogino Nāyaka-bhedaḥ tatra Anukulaḥ...SA. 317
2. Śṛṅgāra-rasopayogino Nāyaka-bhedaḥ tatra Dakṣiṇaḥ...SA. 318
3. Viyoginaḥ pralāpaḥ...SSS. 564
4. Kupuruṣaḥ...PV. 766

VI. *Love* (14 verses)

Vacana-vyaṅga-samāgama...SA. 326
Cestā-vyaṅga-samāgama...2 verses: SA. 327 and SA. 328
Gamana-vighnopāya...SA. 690
Surata-varṇana...3 verses: SA. 469 = SSS. 713; SA. 470; SSS. 714; SSS. 727
Ratārambha...2 verses: SSS. 706 and SSS. 707
Ratāvasāna...2 verses: SSS. 751 and SSS. 752
Viparīta-surata...SA. 478 = SSS. 737
Parakīyā-rata-praśaṃsā...SA. 464
Sama...SA. 672

VII. *Nature* (8 verses)

Morning...2 verses: SSS. 13 and SSS. 20
Midday...SA. 529
Evening...SA. 348; PV. 560; SSS. 148
Moon-rise...PV. 573
" " ...2 verses: SSS. 192 and SSS. 193
Darkness...SSS. 152

VIII. *Seasons* (13 verses)

Summer...3 verses: SSS. 327; PV. 615 and PV. 616

Rainy-season...SA. 574

Autumn...SSS. 404=SA. 591

Hemanta...2 verses: PV. 649=SSS. 423=SA. 599; PV. 650=SSS. 424=SA. 601

Winter...3 verses: SA. 610; SSS. 451; PV. 656

Spring...2 verses: PV. 602; SA. 617

IX. *Religion: Devotion* (1 verse)

Kīrtana...PT. 266

X. *Holy places, rivers, etc.* (4 verses)

Veṇī (Triveṇī)...PV. 877

Maṇikarṇikā...PT. 42

Lake...PV. 726

Tapovana (attributed to both Gaṇapati and Bhānukara)...PV. 665

XI. *Anyoktis* (3 verses)

Cuckoo...PV. 690

Parrot...PV. 691

Lion...PV. 707

Cloud...PV. 717

Moon...PV. 741

XII. *Miscellaneous* (6 verses)

Khadyota...SA. 558
Bhramarī-krīḍā...SA. 173=SSS. 113
Vana-keli...2 verses: SSS. 82 and SSS. 83
Kavi-varṇana...PV. 789 (Here Bhānukara is expressly stated to be the son of Gaṇapati).
Vidyā...PV. 881 (Here his name is given as Bhānukara Miśra; PT., however, attributes the verse to Bhāskara).

Bhānukara as a poet

That Bhānukara or Bhānucandra Miśra was a poet of a high order can by no means be doubted; that he was very popular is manifest from the evidence furnished by the authors of the anthologies composed after the sixteenth century A.D. This extreme popularity enjoyed by him is due to his depth of thought and analytic power. He was a great rhetorician and naturally, his writing is very rich from the rhetorical point of view. He has dealt with various subjects as shown above; in almost every subject, there are beautiful verses which at once arrest our attention. Only a few are noticed below.

In his verse on the Buddha, he says that when the Buddha stood against the Vedas (Vedic rituals), the Oṃ-kāra fled off, leaving aside its dot (bindu). Then it had come into the possession of Śiva who used it as

a trident (really on the top of it) and the dot began to shine in the hand of Śrīkṛṣṇa as the disc Sudarśana.[1] Here the poet suggests that Śiva and Kṛṣṇa (Viṣṇu) came into prominence as gods after the wane of Buddhism in India. His picture of the earth as it was when it emerged out of the ocean and hung on the teeth of the Boar, is also interesting.[2]

His verses on the Nizam[3] are of paramount interest establishing as they do a good relationship between the poet and his patron. This, among other evidences, shows that Mahomedan patronage for Sanskrit learning was not lacking in India in the sixteenth century A.D.

In a verse on the flag of the Nizam the poet assumes that it is nothing but the tongue of the earth stretched

1. पायाद्बुद्धवपुः, etc.; Subhāṣita-hārāvalī, MS., v. 74; Padya-veṇī, MS. v. 864. The Padya-veṇī reading is:— माया-बद्ध-कुतूहले ।

[बुद्ध-वर्णनम्]

माया-बद्ध-कुतूहले भगवति व्यालोलयत्यागमा-
नोङ्कारेण भयातुरेण चलितं बिन्दुं विहाय क्वचित् ।
ओङ्कारः कर-पञ्जरं पुरभिदो भेजे त्रिशूलच्छला-
द्बिन्दुश्चक्र-मिषेण कैटभरिपोस्तस्थौ कराम्भोरुहे ॥

2. [वराह-वर्णनम्]

भूयादेष सतां हिताय भगवान् कोलावतारो हरिः
सिन्धोः क्लेशमपास्य यस्य दशन-प्रान्ते नटन्त्या भुवः ।
तारा हारति वारिदस्तिलकति स्ववर्वाहिनी माल्यति
क्रीडा-दर्पणति त्रपापतिरहर्देवश्च ताटङ्कति ॥

Subhāṣita-hārāvalī MS. v. 46; Padya-veṇī, MS. v.853.

3. See supplement.

out on account of the heavy pressure of the army on the same.[1] In another verse also on the king, Bhānukara's poetic fancy takes a lofty flight. The enemies of the king in heaven feel like fighting on hearing the violent blowing of the conch; they swing about their hands on the arrows in the form of the eye-brows of the divine-damsels who present themselves for embracing them.[2] In the verse on the march of Vīrabhānu for conquest, the poet says that the world had a crack in between on account of the sound of drums, neighing of horses and trumpeting of elephants when he started; (then) the resultant crack was removed by means of borax in the form of the Mandākinī, the moon and stars heated on the fire of the king's prowess.[3] The pun employed by the poet in the verse on the plight of enemies[4] much enhances its beauty.

1. नृपति-निजाम-चमू-चरणार्पण-जनित-प्रभूत-पीडाभिः ।
रचयति बहिरिव रसनामस्या-ध्वज-कैतवादवनिः ॥
PT. 84=PV. 131.

2. भल्लैर्भिन्नाः प्रतिनृपतयः शङ्खनादानुदारान्-
श्रुत्वा राजन् पुनरपि भुजा-दण्ड-कण्डूतिभाजः ।
आलिङ्गन्त्यास्त्रिदश-सुदृशो भ्रू-लतां वीक्ष्य मुग्धां
चाप-भ्रान्त्या चपल-मनसो हस्तमावर्तयन्ति ॥
PT. 95=SS. 156.

3. भेरी-भाङ्कृतिभिस्तुरङ्ग-निनदैः, etc.

4. तादृग्दण्ड-विवर्त-नर्तित-मही-चक्रादपक्रामिताः
क्वापि क्वापि च कण्टकैरुपगता रेखोपरेखा-भ्रमम् ।
यस्य प्रौढतर-प्रताप-तपन-ज्वालाभिरन्ते दिशा-
मापाके निपतन्ति पार्थिव-घटा जीर्यन्ति शीर्यन्ति च ॥ PV. 161.

The poet demonstrates the sentiment of tranquility well in one of his verses on the same. Nothing appears substantial, he says, when one looks back upon life from a very advanced stage; thus the roaming about of the past appears to be all waste of energy, acquisition of knowledge nothing but provision for wrangling about and love for women all worry due to final separation and nothing more; moreover, a man at that time whole-heartedly cares for a religious life and pines for the past part of life that appears to them almost void.[1] In another verse he longs for worshipping Dāmodara in a creeper bower at Benares, undisturbed by any woman.[2]

All the verses under sections 4-5 could well have been placed under the heading 'Love'. But as the *Nāyakas* or *Nāyikās* are the main objectives of the poet in the verses in question, they have been grouped under the headings—'Women' and 'Men'. Woman is almost synonymous with Love and therefore, it is only natural that out of a collection of 130 verses of a poet, only four verses are devoted to Men in love.

1. क्षोणी-पर्यटनं श्रमाय विदुषां वादाय विद्याऽर्जिता
मान-ध्वंसन-हेतवे परिचितास्ते ते धराधीश्वराः ।
विश्लेषाय सरोज-सुन्दर-दृशामास्ये कृता दृष्टयः
कुज्ञानेन मया प्रयाग-नगरे नाऽऽराधि नारायणः ॥ PV. 815.

2. परीरम्भारम्भ-स्खलदलक-वक्त्राम्बुज-रुचां
तृणीकृत्य स्त्रीणामभिनव-सुधा-मुग्धमधरम् ।
कदा काश्यामस्यामुपवन-लता-कुञ्ज-कुहरे
नमस्यामो दामोदर तव पदाम्भोरुह-रजः ॥ PV. 812.

A beautiful woman at the advent of youth is a marvel and the poet says, even the god of Love on rare occasions finds the Venus influencing his fate[1] and only a person with Bṛhaspati in the eleventh zodiac sign can expect to dally with her.[2]

The eye is a predominant feature of the beauty of a woman; it is more beautiful than a lotus because when God weighs them in a balance, He is required to place Māṣas (Phaseolus Radiatus) on the scale of the lotus, the bees representing them as such.[3]

Again, a verse on the middle of a woman's body assigns a fine reason why the middle region is appropriately called a vacuum.[4]

1. प्रातः स्मेर-सरोरुहामयमुपाध्यायो दृशोर्विभ्रमः
पाणिः कोकिल-वाणि पल्लव-सहाध्यायी समुन्मीलति ।
सन्दर्भो वचसां पचेलिम-सुधा-सिद्धान्त-वैतण्डिको
जानीमः कुसुमायुधस्य भगवान् भाग्यालये भार्गवः ॥
SA. 198=SSS. 817.

2. वाणी कार्त्तिक-रोहिणीपति-चलत्-पीयूष-कल्लोलिनी
धत्ते दृष्टिरकाल-कुन्द-कलिका-लावण्य-लीलायितम् ।
नो जाने गमयिष्यतस्तव चिरादङ्गे दिनं केलिभिः
कस्य श्रीफल-पीवर-स्तनि भवेदेकादशस्थो गुरुः ॥
SA. 199=SSS. 835.

3. नयनस्य तुलां चक्रे नलिनेन नत-भ्रुवः
न्यूने च नलिने भृङ्ग-माषानेष विधिर्दधे ॥
SA. 80

4. तुङ्गाभोगे स्तन-गिरियुगे प्रौढ-बिम्बे नितम्बे
सीमा-देशं हरति नृपतौ यौवने जृम्भमाणे ।
मध्यो भीरुः क्वचिदपि ययौ पद्मपत्रेक्षणायाः
शून्यं मध्यस्थलमिति ततः सर्वतः किंवदन्ती ॥
SA. 135.

Various types of heroines—Svakīyā, Parakīyā, etc. and their mood types such as Māninī, Kalahāntaritā, Utkā, Vipralabdhā, etc. have also been successfully depicted by the poet. A lady-love separated from the beloved as a consequence of a quarrel takes it for granted that a man is restless and a woman, on the other hand, steady and sincere and moreover, she argues, there is no reason why two youthful persons should not from time to time quarrel, but why should these wretched creatures—the bee, the Moon, and Madana—be tormenting her all along?[1] The pangs suffered by a separated woman eat into her vitals and she presents a really painful sight[2] but a lady-love longing for reunion at any cost whatsoever presents in herself a much more pitiable object; she indeed goes to any length to recover her lost love[3] and even a stone must melt at her solicitations.

1. चलं चेतः पुंसां सहज-सरलं पङ्कज-दृशो
भवत्वेवं क्रोधः क्वचिदपि कदाचित्तरुणयोः ।
दहेदङ्गं भृङ्गो विधुरपि विदध्यात् परिभवं
स्मरो मां मथ्नीयादिति किमपि नाज्ञासिषमहम् ॥ SA. 756.

2. दुःखं दीर्घतरं वहन्त्यपि सखीवर्गाय नो भाषते
शैवालैः शयनं सृजत्यपि पुनः शेते नवा लज्जया ।
कण्ठे गद्गदवाचमञ्चति दृशोधत्ते न बाष्पोदकं
सन्तापं सहते यदम्बुज-मुखी तद्वेद चेतोभवः ॥ SHV. 1944.

3. स्नातं वारिद-वारिभिर्विरचितो वासो घने कानने
शीतैश्चन्दन-बिन्दुभिर्मनसिजो देवः समाराधितः ।
नीता जागरण-व्रतेन रजनी व्रीडा कृता दक्षिणा
तप्तं किं न तपस्तथापि स कथं नाद्यापि नेत्रातिथिः ॥
PV. 363 = SA. 288.

The psychology and doings of a fallen type of woman, a lady on tryst in broad day-light or at night, etc. etc. have been nicely analysed by the poet. Fallen women care for money alone and are the very antithesis of love[1] and do not believe even in the sympathy of God for them; they simply exclaim that He has done absolutely nothing for them.[2] They go to the length of inciting even their daughters—in any case, those who are very much like daughters to them—to evil acts.[3]

1. (a) केशः कुन्द-मिषादिवोपहसति द्रव्यैर्विहीनाञ्जनान्
यन्नां ग्रन्थि-धनं विलोकितुमिवोद्ग्रीव-स्तनस्तिष्ठति।
प्रेमच्छेद-कृपाण-वह्नि-सुषमां रोमालिरालम्बते
यस्याः सा कथमस्तु चेतसि चमत्काराय वाम-क्रमाः ॥
PV. 321

(b) दृष्ट्वा प्राङ्गण-सन्निधौ बहुधनं दातारमभ्यागतं
वक्षोजौ तनुतः परस्परमिवाश्लेषं कुरङ्गीदृशः।
आनन्दाश्रु-पयांसि मुञ्चति मुहुर्माला-मिषात्त कुन्तलो
दृष्टिः किञ्च धनागमं कथयितुं कर्णान्तिकं गच्छति ॥
SA. 273.

2. एते वारि-कणान् किरन्ति पुरुषान् वर्षन्ति नाम्भोधराः
शैलाः शाद्वलमुद्वमन्ति न सृजन्त्येते पुनर्नायकान्।
त्रैलोक्ये तरवः फलानि सुवते नैवाऽऽरभन्ते जनान्
धातः कातरमालपामि कुलटा-हेतोस्त्वया किं कृतम् ॥
SA. 258=SHV. 1851.

3. चेत् पौरादपि शङ्कसे हिमरुचेरप्यर्चिषो लज्जसे
भोगीन्द्रादपि चेद् बिभेषि तिमिर-स्तोमादपि त्रस्यसि।
चेत् कुञ्जादपि दूयसे जलधर-ध्वानादपि क्षुभ्यसि
प्रायः पुत्रि हतास्मि हन्त भविता त्वत्तः कलङ्कः कुले ॥
SA. 260.

The messenger-maidens engaged in love-intrigues are always very clever fellows. One of them reports to the lover that ever since he was away the unfortunate girl got rid of her garland of budding lotuses, pearl-necklace and waist-girdle but that was not all; her bracelets slipped down from her arms to the wrist as if to ascertain whether she had lost her pulse too.[1]

The poet has also drawn good pictures of men, as distinguished from women. Howsoever, a woman may decry that a man is insincere in love-matters, the poet shows that a man also may love to the extent of madness. Almost like a woman, he piteously bewails that he is in no way an enemy of the kunda flower, honey, bee, waves of nector, cloud, lunar disc, and lotus, but they all have turned out hostile to him simply because she puts them all to shame by her teeth, melodious voice, sweet gaze, laughter, hair, face and breast respectively, while residing in his heart.[2]

1. माला बालाम्बुज-दलमयी मौक्तिकी हार-यष्टिः
काञ्ची याते प्रभवति हरौ सुभ्रुवः प्रस्थितैव ।
अन्यद्ब्रूमः किमपि धमनी वर्तते वा न वेति
ज्ञातुं पाणौरहह वलयो बाहु-मूलं प्रयाति ॥

SSS. 582.

2. कुन्दं दन्तैर्मधु निगदितैः षट्पदं दृग्विलासै-
रेभिर्हास्यैरमृत-लहरीं कुन्तलैरम्बुवाहम् ।
इन्दोर्बिम्बं वदन-शशिना पङ्कजञ्च स्तनाभ्यां
त्वं जित्वा तान् (?) वससि हृदये तेन ते मां द्विषन्ति ॥

SSS. 564.

cooing of the cuckoos is nothing but the chanting of mantras by him and the moon is the dish he uses.[1]

In one of his verses on the summer Bhānukara has employed a pun very effectively.[2] Of much effect has been the use of a happily chosen word viz. Kanyā-rāśi in a verse of the description of the Autumn.[3] In his description of the Hemanta the poet strikingly attributes the husband-wife relationship to the Day and the Night, during this season. The Day offers the major portion of the sky (or the cloth) to the beloved night and himself shrinks for her satisfaction.[4]

Bhānudatta was the author of the Gita-Gaurīśa with the ṭippana on the same work that is a prototype of the

1. ताराक्षतानिव किरन् कलकण्ठनादा-
न्मन्त्राक्षराणि निगदन् कुसुमेषुरेषः ।
लाभाय वासर-मणेर्मुषितस्य सायं
सञ्चारयत्यमृतदीधिति-कांस्य-पात्रम् । PV. 573.

तारा—1. a star; 2. pupil of the eye.
स्फुरित—1. bright; 2. restless. कर—1. rays; 2. hand. This magical rite is performed even today in some parts of the country for detecting thieves.

2. SA. 529. 3. PV. 650=SSS. 424=SA. 601.

4. अम्बरमेष रमण्यै यामिन्यै वासरः प्रेयान् ।
अधिकं ददौ निजाङ्कादथ सङ्कुचितस्तस्थौ ॥
PV. 650=SSS. 424=SA. 601.

अम्बर—1. the sky; 2. the cloth. The idea is that in the Hemanta the day is very short and the night is long.

Gīta-Govinda of Jayadeva, and had certainly some leaning towards religion. The authors of the anthologies consulted have not, however, cared to quote his verses on religious topics such as Śravaṇa, Manana, Kīrtana etc., the PT. being the only work to preserve one verse on the utterance of the holy name of Nārāyaṇa. Through a figure of speech known as prativastūpamā, the poet states that just as the digging and the levelling of the earth, etc. are useless if no seed be sown, the perusal of the holy scriptures, the Purāṇas etc. are all in vain if the sacred name of Kamalākānta be not uttered.[1]

The anthologies preserve a few verses of Bhānukara on the holy places, etc. In a verse on Maṇikarṇikā, he suitably employs the *Virodha alaṃkāra* in showing how a bather in the same attains the state of Śiva[2] and in a

1. वेदस्याध्ययनं कृतं, etc. PT. 266.
2. स्नातं वारिषु निर्मलेषु जटिलो जातः पुनः कुन्तलः
काय-क्षालितमेव पङ्क-पटलं कण्ठे पुनः कालिमा ।
उद्दामाः खलु वीचयः परिचिताः क्रान्तः करो भस्मना
मातः श्रीमणिकर्णिके कर्ण-परुषं जल्पामि कोऽयं क्रमः ॥ PT. 42.

This is a good example of the figure of speech Virodha. Here the devotee means to say that he has really attained the state of Śiva on account of his bath in the Maṇikarṇikā though the wording is such that the second part of each pāda may be interpreted otherwise.

verse on the Triveṇī he assigns some reason in his poetic way why its water should be darkish.[1]

In his Anyokti on the Lion he illustrates how heredity works. No sooner is a cub born than it exhibits a tendency to jump upon the temple of an elephant even before sucking its mother's breast.[2] Thus, in his other Anyokti verses too he hints at some truth or other.

One outstanding feature of Bhānukara's composition is his great liking for the employment of figures of speech.[3] The lofty flight of his poetical fancy couched in the garb of idiomatic language reaches at times the maximum height of poetic excellence, particularly with the aid of rhetorical perfection.

1. ऊरीकर्तुं तुहिन-किरण-प्रीतिधारामुदारां
दूरीकर्तुं दिनकर-कर-क्लेश-बाधामगाधाम् ।
यस्याः पुण्ये पयसि विशति स्नातुकामा त्रियामा
प्रायस्तस्यास्तिमिरततिभिः श्यामलं नीरमस्याः ॥

PV. 877.

2. जातः स्तन्यं न जग्राह कण्ठीरव-किशोरकः ।
चक्षुर्व्यापारयामास कुञ्जे कुञ्जरशालिनि ॥

PV. 707

3. प्रतिवस्तूपमा in PT. 266; श्लेष in a large number of verses; व्यङ्ग्य-व्यतिरेक and प्रत्यनीक in SSS. 564; आर्थी-परिसंख्यानुप्राणित-विषमालङ्कार in PV. 815; भ्रान्तिमान् in SA. 1; परम्परित साङ्ग रूपक in PV. 573; सूक्ष्म in SSS. 606; एकदेश-विवर्ति-श्लिष्ट-रूपक in SSS. 193; etc. etc.

Traditionally, Bhartṛhari's father was a Brahmin, Candragupta by name and his mother a Śūdrā called Sindhumatī. The legend that Bhartṛhari was the brother of the famous Vikramāditya is baseless just as the attempt of several scholars to identify him with the author of the Bhaṭṭi-kāvya is futile. He is generally believed to have flourished about the middle of the seventh century A.D. If Bhartṛhari is to be the composer of all the verses, many verses from the present editions of his three Śatakas, Śṛṅgāra, Vairāgya and Nīti,, are to be purged out. As at present, verses from such celebrated works as the Mudrārākṣasa, Abhijñāna-Śakuntala, etc. find place in them. The names of the works undoubtedly imply that they originally consisted of 100 verses. But some of our present editions contain 110 verses, some again 116 and others still more. This in itself shows that the Śatakas in their present form cannot but be full of interpolations.

All the six verses of Bhartṛhari quoted in the Padyāmṛta-taraṅgiṇī are traced in the Vairāgya-śataka.[1]

The anthologies quote many of his verses, but attributions in them are of doubtful authority as they vary

1. See Appendix D, pp. 102-103, vv. 287-292.

from anthology to anthology. Whereas some of the verses attributed to him are actually found in his Subhāṣitas, many are not only not traced in them but found attributed to some other poets in other anthologies and rhetorical works.[1]

BHAṬṬA NĪLAKAṆṬHA

The PT. records only two verses to the credit of this poet.[2] There are several verses under the name of Nīlakaṇṭha and twenty-eight verses of Nīlakaṇṭha Śukla[3] in the SA. The two verses in the PT. furnishes no clue whatsoever to the identity of the poet nor have the verses been traced anywhere else. Under the circumstances, it is risky to identify Nīlakaṇṭha Bhaṭṭa with Nīlakaṇṭha or / and Nīlakaṇṭha Śukla of the SA.

There are several Nīlakaṇṭha Bhaṭṭas e.g. (1) the Smārta, son of Śaṅkara and author of the Mayūkhas; (2) the Naiyāyika, son of Rāma and author of the Tarkasaṃgraha-dīpikā-prakāśikā; (3) the Paurāṇika, son of

1. See Peterson's Introduction to the SSV,, pp. 74-75, The SUK, also quotes 13 of his verses. The SMV. quotes six of his verses, 5 of which are found in the Śatakas and one viz. मानेनेच्छति, in the Bhallaṭa-śataka (v. 7).

2. V. 258, p. 63 and v. 20, p. 9.

3. Verses 95-99, 103, 160, 162, 168, 183, 232, 254, 296, 449, 450, 454, 462, 651, 654, 664-665, 667-669, 687-688, 753, 781 (verse number as arranged by myself).

Raṅganātha and author of the Devī-bhāgavata-sthiti and the Tilaka, commentary on the Devī-purāṇa, and so on But as none of them is reputed to be proficient in making verses, they are to be ignored from the point of view of identification with the present author. As a poet and dramatist, however, Nīlakaṇṭha, author of the Kāvyollāsa[1] and the Kalyāṇa-saugandhika,[2] deserves mention for this purpose, no doubt; but Nīlakaṇṭha is so popular a name and the two verses quoted in the PT. too are so very ordinary that no identification of the author in question seems possible.

In verse no. 20 of PT. the poet prays that he may be solely devoted to Rāmacandra heart and soul, the mere name of Rāmacandra on his lips counting for nothing much. One Śuka (parrot), in spite of wings, with the name of Rāma on lips, is confined in the cage; the other Śuka (Śukadeva), devoted to Rāmacandra, is united with the supreme soul. In the other verse (no. 258) of Nīlakaṇṭha, quoted in PT.—the poet shows that resemblance in appearance counts for nothing; man is similar in this respect to the monkey, the horse to the donkey and so on; still they are poles asunder from the point of view of qualities.

1. Triennial Catalogue, III, 3348.

2. Ed. by Dr. L. D. Barnett, in the Bulletin of the School of Oriental Studies, Vol, III, part 1, London, 1923, pp. 33-50.

BHERĪBHĀṄKĀRA

As some of the verses of this poet have been quoted by Jalhaṇa who flourished in Kashmir in the thirteenth century A.D., Bherībhāṅkāra must have been either a contemporary of Jalhaṇa or flourished earlier than him. Most probably, he flourished earlier. From one of his verses quoted in the Sūktimuktāvalī,[1] it appears that he lived in Benares for some part of his life at least. Presumably, he was a devotee of Śiva. Jalhaṇa quotes in his section on Hara-stuti five consecutive verses of Bherībhāṅkāra.[2]

Of the verses of Bherībhāṅkāra so far traced, one is devoted to the eulogy of a king, two to Anyoktis—one on Cuckoo[3] and the other on Lion,[4] four to the praise of Gaṇeśa,[5] and one to the

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1, V. 22, p. 380. Oriental Series ed.

2. pp. 459-460, Baroda. 3. PT. 208, p. 51

4. SMV., p. 87, v. 8 ; ŚP. 907,

5, (a) SHV. 121.

दानस्रोतः-सहस्रैर्दशन-रुचि-चयैः कुम्भ-सिन्दूर-पूरै-
रुद्भूतैरेककालं प्रकटित-रजनी-घस्र-सन्ध्या-विलासाः ।
आस्फालत्-स्थाल-घण्टा-बहल-कलकल-व्याकुलाहीन्द्र-हारा
हेरम्बस्याङ्गहार-प्रचलदवनयः पान्तु वो नृत्य-लीलाः ॥

(b) SHV. 122.

कुम्भोपान्तं त्यजद्भिर्मद-जल-निवहैर्लब्ध-सेकातिरेका
प्रोन्मीलद्बाल-चन्द्राकृति-दशन-मिषादङ्कुरं धारयंती ।

Ganges.[1] The rest are devoted to the eulogy of Śiva[2] and his favourite places.[3] As Gaṇeśa and Gaṅgā are inseparably connected with Śiva, their eulogy also forms

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आलोलत्-कर्ण-ताल-प्रचल-मधुकरासार-पुष्पालि-कीर्णा
विस्तीर्णा हस्त-वल्ली दिशतु गणपतेः प्रार्थ्यमानं फलं वः ॥

(c) SHV. 123.

ते दूरोद्दण्ड-शुण्डा-कुहर-कवलितोल्लास-सप्ताब्धि-लब्ध-
स्वेच्छा-सेक-प्रमोद-प्रभव-तव-रव-द्राविताशा-गजेन्द्राः ।
देवस्याकाण्ड-कण्डू-कर-करट-तटाटोप-संघट्ट-भग्न-
क्षोणीभृत्तुङ्ग-शृङ्गाः पुरमथन-शिशोः पान्तु वो दुर्विलासाः ॥

(d) SHV. 3=ŚP. 58

1. (a) SHV. 251.

अमुष्मिन् संसारे परिकलित-सारेतरतया
तदा विद्योत्कर्षः परिणतिमुपैति श्रुतिविदाम् ।
यदा मन्दाकिन्या मधु-रव-मराली-कलकल-
प्रणाली-वाचाले तट-परिसरे यान्ति दिवसाः ॥

(b) त्वत्तीरे तरु-कोटरान्तर, etc. =SMV, 370. 10; this verse is found in Vālmīki's Gaṅgā-stava.

2. See f.n. 2 above ; also SHV. 28=ŚP. 66 and SMV. 20. v. 26=ŚP. 97=SHV. 101

3. Description of Prayāga : (a) SMV. 380. 24=SHV. 252

(b) SHV. 253 :—

मा गर्वीरश्वमेधिन् मखकृदहमिति ब्रह्महन् मा च भैषीः
पातक्यस्मीति पुण्ये महति च दुरिते को मदः का च भीतिः ।
माघे मासि प्रयागे मकर-गत-रवौ मज्जतां सज्जनाना-
मब्बिन्दुर्वां धुनीते मदमपि भयमप्यत्र वेदाः प्रमाणम् ॥

Description of Benares :—SMV. 380, 22.

a part and parcel of the worship of Śiva. His residence at Benares might also be due to his devotion to Śiva. Only a single verse by him is devoted to the eulogy of Jīmūtavāhana.[1]

Bherībhāṅkāra's style is forceful and the description of the Tāṇḍava dance of Śiva[2] and similar other topics is replete with appropriate vigour and depth of thought. The principal sentiment in his composition is Tranquillity (Śānta). In one verse the poet laments for wasting much valuable time in rendering service to kings; the ever-merciful God has been kind to him, no doubt; still he pities himself for not having utilized properly the early part of his life.[3] Bherībhāṅkāra is really a religious poet and as such, believes in holy places. He is of opinion that Vedic learning is in itself no good; it proves useful only then when the Vedic Scholars realise that their Vedic learning is quite insignificant and begin, as a consequence, to dwell on the banks of the holy Ganges.[4] Again, he says, one need not be disappointed either for committing sin or feel proud for the performance of religious deeds; the confluence

1. SMV. 392. 57.
2. SHV. 28=ŚP. 66.
3. SMV. 460. 11—कतिपय-पुर-स्वामी, etc.
4. SHV. 251 अमुष्मिन् संसारे

of the Ganges and the Jumna comes to the rescue of both.[1]

It is only unfortunate that no complete work by this poet is known to exist; a complete work by him called "Bherībhāṅkārīya-kāvya" is, however, known in name only.[2] Thus, his name is perpetuated to-day only through the quotations of his verses in anthologies. Bherībhāṅkāra does not seem to be the real name of the poet; probably, it is his pen-name.

BILVAMAṄGALA, ALSO CALLED KṚṢṆALĪLĀŚUKA

Kṛṣṇalīlāśuka, also called Līlāśuka, *alias* Bilvamaṅgala, was the son of Nībī and Dāmodara. Īśānadeva was, probably, his spiritual preceptor.[3]

Bilvamaṅgala is, probably, the title of the head of the Natuvile Maṭha of Trichur and as such, three Bilvamaṅgalas are as yet known. The founder of the

1. SHV. 253 :—See f.n. 8 (b).

2. Gustav Oppert's Lists of Sanskrit MSS. in Private Libraries of Southern India, MS. No. 1296.

3. ईशानदेव-चरणाभरणेन नीवी-
दामोदर-स्थिर-यशःस्तबकोद्भवेन ।
लीलाशुकेन रचितं तव कृष्णदेव
कर्णामृतं वहतु कल्प-शतान्तरेऽपि ॥
V. 110 of Kṛṣṇakarṇāmṛta.

Maṭha is, probably, identical with our poet Līlāśuka. As is natural with a spiritual Head, his real life is shrouded in mystery. One Cintāmaṇi is reported to have been his concubine through whose intervention his life changed altogether from a passionate to a religious one.

Of all the works of Bilvamaṅgala, the Kṛṣṇa-karṇāmṛta is the most well-known one. It has undergone various editions in various characters, 4 editions in Telugu, one in Telugu and Kanarese, 1 in Grantha and Tamil and the rest, ten in number, in Nāgara character.

Other works attributed to him are:—

1. Kṛṣṇa-bāla-caritra.[1]
2. Bāla-Kṛṣṇa-krīḍā-kāvya.[2]
3. Govinda-stotra[3] or Govinda-Dāmodara-stava or Govindaika-viṃśatikā.
4. Kṛṣṇāhnika-kaumudī.[4]
5. Sumaṅgalā-stotra :[5] Bhakta-vallabhā.
6. Bilvamaṅgala-stotra.[6]

1. Peterson's Third Report 1884-1886, Bombay and London, 1887, p. 394, No. 292=No. 292 of 1884 of the Bhandarkar Institute.
2. Bühler, Op. cit.. Fasc. ii, p. 92, No. 137.
3. Mitra's Notices, vi, pp. 297-298, No. 2234 (53 verses).
4. Notices, iii, p. 171, No. 1198.
5. Op. cit, IX, p. 60, No. 2951.
6. Eggeling, Catalogue of Sanskrit MSS. in the India Office Library, vii, p. 1474, No. 3907.

7. Kṛṣṇa-stotra.

8. Bilvamaṅgala-nāma-kośa-kāvya.

6, 7 and 8 above are really different versions of the same work.

Suppositious Works:—

9. Govindābhiṣeka.

Durgāprasāda Yati in his commentary upon this work says about Kṛṣṇalilāśuka:—

श्रीपद्मपाद-मुनिवर्य-विनेय-वर्ग-श्रीभूषणं मुनिरसौ कवि-सार्वभौमः ।
श्रीकृष्ण-रूप-परमामृत-पान-शीलश्चक्रे तदीय-चरितं वहुधा हिताय ॥
श्रीकृष्णलीलाशुक-बद्ध-काव्यं विवृत्य लोकस्य हिताय पूर्वम् ।
तच्छेष-पूर्तिं च पुनर्विधाय विवृणमहे उत्तर-भागमेतम् ॥

The Govindābhiṣeka consists of 8 cantos and its supplement by Durgāprasāda of 4 cantos. Bilvamaṅgala's work is devoted to the illustrations of the sūtras of the Prakrit Grammar. This grammarian Bilvamaṅgala is, in any case, identical with the commentator of Bhoja's Sarasvatī-kaṇṭhābharaṇa.[1] It is difficult to say whether this Bilvamaṅgala the grammarian is the same as our Līlāśuka.

10. Tribhuvana-subhaga.

11. Gaṇapati-stuti.

12. Karkotaka-stuti.

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1. Together with the supplement of 4 cantos, this work is known as Śrīcihnakāvya; Madras Oriental MSS. Library Catalogue, Author index, p. 19.

13. Ramacandra-stuti.
14. Abhava-stuti.
15. Bṛndāvana-stuti.
16. Kāla-vadha.
17. Puruṣakāra (ed. in Trivandrum Sanskrit Series).

Of the anthological works consulted, the Sabhyālaṃkaraṇa consists of only two verses of Bilvamaṅgala, the Śārṅgadhara-paddhati three and the Padyāmṛta-taraṅgiṇī six. Some of these verses are found in more than one anthological work (see p. xxii—Introduction). None of these verses is, however, found in the original part of the Kṛṣṇa-karṇāmṛta, viz. the first Āśvāsa. मातर्नातः etc. i.e. PT. 35 is found in the South Indian version of the Kṛṣṇa-karṇāmṛta.[1]

All the verses of Bilvamaṅgala so far traced have a great religious fervour. They are all sincere outbursts of a very devoted heart. In v. 35 of this work, he regrets for his previous attempts to please people with his composition; now he sincerely endeavours to devote his poetic talent to the praise of Mother Sarasvatī.

Kṛṣṇa's jocular conversation with Candrāvatī who retorts him outright in the same strain as he does—he calling her Rādhā and she calling him Kaṃsa—is quite amusing.[2] His deceitful conversation with Rādhā as found in v. 16 of this work breathes forth the effusion

1. See Pāpayanmaya Sūri's Text, II. 4. 2. SA. 205.

of a devoted heart and exhibits the skill of the poet in the employment of puns. Kṛṣṇa avoids each and every issue by the employment of a word having more than one sense.[1]

CANDRACŪḌA

He was the son of Bhaṭṭa Puruṣottama[2] and author of the Anyokti-kaṇṭhābharaṇa,[3] Candraśekhara-vivāha-kāvya,[4] Kārtavīryodaya[5] and Prastāva-cintāmaṇi.[6] None of the early anthologies published, viz., the ŚP.,

1. Thus :—

Vā saḥ :	i. Garments	ii. dwelling-house
Vāsaḥ :	i. Scent	ii. ,, ,,
Yāminyāmuṣitah :	i. Yāminyām uṣitaḥ	ii. Yāminyā muṣitaḥ

Vāsas (neuter) means garments, and Vāsaḥ (masc.) means dwelling-house and scent. The Nom. singular of Vāsa, whether neuter or masc., is Vāsaḥ.

2. As such, he is to be distinguished from the celebrated Smārta of the same name, son of Umāpati (Umana Bhaṭṭa and grandson of Dharmeśvara).

3. Aufrecht in his Cat. Cat. mentions that the work was published in the Kāvya-mālā. This is wrong.

4. Sūcī-pustaka containing a list of the MSS. of Fort William, Asiatic Society of Bengal, etc., 8.

5. Mitra, Cat. of Sans. MSS. in the Library of His Highness the Mahārāja of Bikaner, 296 ; Sans. MSS. Catalogue of Calcutta Sanskrit College, Kāvya volume, 1904, No. 13.

6. Weber's Verzeichniss der Sanskrit und Prakrit Handschriften der Königlichen Bibliothek in Berlin, p. 229.

SSV., SUK., SMV., KVS. and PAV. contains any of his verses. The SS. quotes seven, the PV. two, the SSS., one and the PT. two verses under his name.[1] The PT. also quotes two verses from his Anyokti-kaṇṭhābharaṇa[2] and two from his Prastāva-cintāmaṇi.[3]

Candraśekhara quoted in the PT. and PV. (see p. xxii) may be identical with Candracūḍa.

In v. 44 of the PT. the poet praises Yamunā as the sanctifier of impure things which may subsequently find place in heaven whereas in v. 267, the name of Hari is declared as the most efficacious object; it is invaluable, at the same time so easily obtainable.

CANDRAKAVI

One of the MSS. of the PT. gives the name of the poet as Candraka. But as the ŚP. (v. 769, p. 119) quotes the identical verse and gives the name of the poet as Candrakavi, this name is chosen. The name Candraka is found in the ŚP. and also quoted by Kṣemendra in his Aucitya-vicāra-carcā and also in the Kavi-kaṇṭhābharaṇa of the same (4. 1, 5. 1), printed in the Kāvya-mālā. The Rāja-taraṅgiṇī (2. 16) knows a playwright of the same name who flourished during the reign of Tuñjīna. Even though Candra or Candraka

1. See Introduction, p. xxii under Candracūḍa.
2. viz. 232 and 239.
3. viz. 155 and 49.

be not identical, he flourished certainly before the 14th century A.D. when the ŚP. was composed.

In the verse quoted in the PT. (195) which is an Anyokti on the cloud, it is enjoined either to pour water or to allow the moon to shine.

CANDRAŚEKHARA

There is no proof to show that this Candraśekhara is identical with Candracūḍa. There are several poets of the above name;[1] in the present stage of our knowledge, it is difficult to identify our Candraśekhara with any of them. The PT. quotes only one verse of Candraśekhara in which the dancing of Śiva is admired by the devout poet.

DEVAGAṆA

Our MS. B. gives the name of this poet as Devagaṇadeva.[2] This poet is, probably, identical with

1. Candraśekhara—author of the Abhinava-Bhārata; Mysore, 263.

Candraśekhara—author of the Bhārata-Ṣāra-Saṃgraha, Mysore, 307.

Candraśekhara, of Bengal, author of the Sūrjana-carita or Rājasurjana-carita in 20 cantos. *Mitra*, Notices, 1870.

Candraśekhara Rājaguru—Mathurāniruddha-Nāṭaka, MS. deposited at Madras Or. MSS. Library, Author Index, p. 27, etc.

2. See fn. 7, v. 212, p. 52.

the poet of the same name, ten of whose verses are quoted in ŚP.[1] In the present stage of our knowledge nothing more about Devagaṇadeva is known.

DHARAṆĪDHARA

The verses of Dharaṇīdhara have been quoted in the KVS., SUK., SS. as well as PT. (see Intro., p. xxiii). One of our MSS. gives his name as Dharaṇīdhara Bhaṭṭa as well. As his verse has been quoted in the KVS., he must have flourished earlier than 1,000 A.D.

The India Office Library possesses a MS. of a work called Rasavatī-śataka by an author of the same name.[2]

GADĀDHARA

Only one verse of this poet has been quoted in the PT. (v. 118). The name of Gadādhara is also found in the Sad-ukti-karṇāmṛta, Subhāṣita-hārāvalī and Subhāṣita-sāra-samuccaya (p. xxiii). As Gadādhara, author of the Rasikajīvana, flourished in the middle of the 17th century, he cannot be identical with the poet of the same name quoted in the Sad-ukti-karṇāmṛta of Śrīdharadāsa who flourished several centuries earlier. Gadādharas quoted in the later anthologies may refer to the same poet.

1. See above, p. xxii.

2. MS. No. 2079. For the interpretation of the verse quoted in the PT. see References and Notes, p. 87.

GAṆAPATI

The verses of a poet of the above name have been quoted in the SSV. as well as SUK. (see pp. xxiii-xxiv) but this poet must be distinguished from our Gaṇapati who seems to be identical with Bhānukara's father. The PV. quotes one verse attributed to both Gaṇapati and Bhānukara (v. 665) and another verse (v. 789), attributed to Bhānukara, son of Gaṇapati. Again there is one verse, अलक्षित-कुचाभोगं, etc. which is attributed to Gaṇapati in the PV. (v. 540) and to Bhānukara in the SV. (v. 713) and SSS. (v. 113). All the later anthologies quote Gaṇapati's verses, thus establishing beyond doubt that Bhānukara as well as his father were poets of repute.

In one of the verses preserved in the Subhāṣita-sāra-samuccaya,[1] Gaṇapati addresses poet Lolimba as follows :—

भो लोलिम्बकवे[2] कुरु प्रणमनं किं स्थीयते स्थाणुवत्
कस्मै कामनृपाल-बाल-शशिने नायं शशी वर्तते ।
किन्तु व्योम्नि विभाति रौप्या-रचितं चन्द्र-द्युतेर्वाजिनः
पाद-त्राणमिदं पदाद्विगलितं तत्सौम्य जानीमहे ॥

1. SSS. 196

2. Probably, same as Lolambarāja, son of Divākara and descendant of Sūrya Paṇḍita. Lolambarāja or Lolimbarāja was the author of the Hara-vilāsa (published in the Kāvya-mālā, Part xi, pp. 94-133; see also Tanjore Catalogue, vi. 2814) and the Sundara-Dāmodara not published

This is really a different version of the text:—

भो लोलिम्बराज(?)कुरु प्रणमनं किं स्थीयते स्थाणुवत्
कस्मै भोजनृपाल-बालशशिने नायं शशी वर्तते ।
किं तद्व्योम्नि विभाति चास्त-समये चन्द्र-द्युतेर्वाजिनः
पाद-त्राणमिदं जवाद्विगलितं तत्सौम्य जानीमहे ॥

This second version indicates that the author of the verse was a contemporary of king Bhoja and as such, this version cannot naturally be the composition of our Gaṇapati. If at all, this verse was composed by his namesake who flourished several centuries earlier than him and some of whose verses are preserved in the earlier anthologies.[1]

In one verse he praises very highly one Gaṇeśvara Kavi.[1] Gaṇeśvara and Gaṇapati are identical in sense and one naturally wonders if this verse really refers to the poet himself.

Gaṇapati whose verses have been quoted in the SUK., SMV., and SSV. cannot be the same as Bhānu-

as yet (for MS., see Catalogue of MSS. in Adyar Library, II. 16). His Āyurvedic works, viz. Vaidya-jīvana, Vaidyāvataṃśa, etc. deserve unconditional praise for lucidity of style and exhaustive treatment of the subjects concerned in a condensed form.

1. गणेश्वर-कवेर्वचोविरचनैक-वाचस्पतेः
प्रसन्न-गिरिनन्दिनी-चरण-पल्लव-ध्यायिनः ।
तथा जयति भारती भगवती यथा सा सुधा
मुधा भवति सुभ्रुवामधर-माधुरी म्लायति ॥ PV. 788

kara's father Gaṇapati whose verses have been quoted in the later anthologies. In pp. xxiii-xxiv of the Introduction, the former verses have inadvertently been entered under the name of Gaṇapati, poet of the Padyāmṛtataraṅgiṇī. Bhānukara, as we have seen before, flourished in the first-half of the sixteenth century and his father flourished a bit earlier whereas the SUK.[1] was composed in 1205 A.D., the SMV.[2] in the 13th century

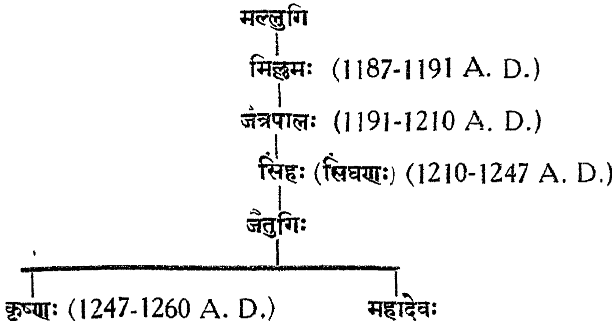
1. The date of the work is, as is given in the work itself, 1127 Saṃvat or 1205 A. D. :—

शाकेऽत्र सप्तविंशत्यधिक-शतोपेत-दश-शते ११२७ शरदाम् ।
श्रीमल्लक्ष्मणसेन-क्षितिपस्य रसैक-विंशेऽब्दे ॥
सवितुर्गत्या फाल्गुन-विंशेषु परार्थ-हेतवे कुतुकात् ।
श्रीधरदासेनेदं सदुक्ति-कर्णामृतं चक्रे ॥

2. Jalhaṇa and his father Lakṣmīdhara flourished during the reign of king Kṛṣṇa of Kāśmīra.

मत्पित्रा दत्तमस्मै प्रतिहत-बलवद्द्वेषि-वर्गोपसर्गं
राज्यं प्राज्य-प्रभाव-प्रथित-गुण-भृता कृष्णराजाय भक्त्या ।
तन्निर्वाह्यं मयेति द्विगुणित-धिषणा-शक्ति-भक्तिर्विधत्ते
सर्वं य स्वामि-कार्यं हितमनघहृता भावुकेनानुजेन ॥

The royal line is as follows :—



A.D. and the SSV. *in its present form* about the 15th century A.D.[1]

Gaṇapati as a poet

The verses of Gaṇapati that are preserved in anthological works may be classified under the following heads: —

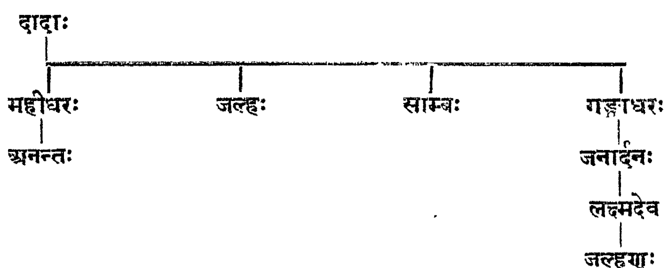
I. Gods

1 Śiva: PT. 19 = PV. 19[2]

II. The King

1 The sword of the king: PT. 88
2 The fame of the king: PV. 89 = SS. 95

Jalhaṇa gives his own lineage as follows, in the Introductory part of his work: —



1. Vandyaghāṭīya Sarvānanda quotes the Subhāṣitāvalī of Vallabhadeva in 1160 A.D. in his commentary on the Amara-koṣa. The present edition of Peterson, however, betrays interpolations.

2. For the Pratīkas of this and the following verses, see pp. xxiii-xxiv.

III. Women and Love

1 Separation: PT. 169
,, : SA. 743

2 Sportive dalliances: —

Jala-keli: Kañcukottāraṇa: SSS. 66 and 68 = PV. 543 and 544; and also SSS. 67.

Bhramarī-krīḍā: PV. 539 and 540
Kanduka-krīḍā: SSS. 93 = PV. 527
,, ,, : SSS. 94 = PV. 528

3 Features: —

Eyes: SA. 82
Breasts: SA. 60
Waist: PV. 207
Romāvalī: SA. 138 = PV. 203

IV. Season

1 The Spring: SSS. 285 = SA. 618

V. Nature

1 Midday: SSS. 59-60
2 Morning: SSS. 14
3 Moon-rise: SSS. 195-196
4 Stars: SSS. 186 = SA. 374
5 The hare of the moon: PV. 583

VI. Miscellaneous

1 Forest: PV. 661
2 Penance-grove: PV. 665
3 Stately mansion: SSS. 263-264; SSS. 267 = PV. 591
4 Benediction: SSV. 61

Gaṇapati belonged to a family which could boast of a succession of leading Sanskrit scholars. In the Padyāmṛta-taraṅgiṇī, the verses of Gaṇapati's uncle (or father?) Śaṃkara Miśra, Gaṇapati himself and his son Bhānukara or Bhānudatta have been quoted. The father was not as great a poet as the son; still, his verses are worth-preserving as is evident from the anthologies.

GAUḌA

This Bengalee poet must have flourished during the reign of king Mukundadeva, last king of Orissa as he praises him as an excellent fighter. Mukundadeva was defeated and killed in Hijri 975 i.e. 1567 A.D. Therefore, this Sanskrit poet of Bengal must have flourished at that time. The verse कर-वारिरुहेण, etc. quoted in the PT. (v. 100) has been quoted in the SS. as well (v. 159; see p. xxiv of the Introd.)

The Padyāvalī of Rūpa Gosvāmin whose literary activities lay between 1495 A.D.—1550 A.D. quotes also a verse of a Gauḍīya poet (see p. xxiv).

GOVINDARĀJA

Śārṅgadhara in the chapter devoted to the praise of Great Poets quotes a verse of Deveśvara in praise of Govindarāja (v. 181).[1] Śārṅgadhara also quotes a few verses of Govindarāja in his paddhati.[2] That he was a very popular poet is also evidenced by the Subhāṣitāvalī and Sūkti-muktāvalī which quote some of his verses and by the Padyāmṛta-taraṅgiṇī which quotes only one verse.[3] It is unfortunate that this great poet should in course of time pale into insignificance.[4]

GUṆĀKARA

One of the verses of Guṇākara quoted in the ŚP. (no. 3914) has been quoted by Govindajit in his SA. (v. 172) and the SSS. Śārṅgadhara quotes seven other

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1. इन्दुप्रभा-रस-विदं विहगं विहाय
कीराननें स्फुरसि भारति का रतिस्ते ।
आद्यं यदि श्रयसि जल्पतु कौमुदीनां
गोविन्दराज-वचसां च विशेषमेषः ॥

2. See pp. xxiv-xxv of our Introduction.

3. Op. cit.

4. Rice records the name of one Govindarāja, another of the Rāja-vaṃśa-kāvya (Catalogue of Sans. MSS. in Mysore and Coorg, No. 240) and Oppert of another, author of the Rāmāyaṇa-campū (List of Sans. MSS. in Private Libraries of Southern India, 8214).

verses of our poet one of which (no. 1574) is identical with the verse quoted in the PT.[1]

HARIBHĀSKARA, OR BHĀSKARA, ALSO CALLED HARI.

Personal History

Haribhāskara, known in short as Bhāskara, was the son of Āpājinanda, at times also called Ājāji Bhaṭṭa, son of Haribhaṭṭa and grandson of Puruṣottama Bhaṭṭa of Benares.[2] He belonged to the Kāśyapa gotra.[3] The ancestors of Haribhāskara were all very pious persons. Haribhāskara's father was, probably, a physician by profession.[4]

Haribhāskara's son Jayarāma was also a learned man. He wrote a commentary on his father's PT. called the Padyāmṛta-taraṅgiṇī-sopāna, some extracts from which are given in the present edition. Jayarāma quotes at times his father's opinions, particularly from some of his works which are not otherwise known to us. As will be evidenced by the extracts, this commentary is very helpful for the right understand-

1. The Sad-ukti-karṇāmṛta quotes a verse of one Guṇākarabhadra (V. 65. 4, हरिण-चरण-क्षुण्णोपान्ताः etc.)
2. See the concluding verses of the PT.
3. See the colophon of the PT.
4. See v. 299 of the PT.

ing of the verses quoted in the PT.; but for this, the first few of the verses of the Rāja-taraṅga of the PT. and bearing upon the Mīmāṃsā, the Nyāya and the Sanskrit Grammar would have remained quite unintelligible to many.

The patron of our poet was Yasavanta, abbreviated as Jasvanta,[1] in whose honour he composed a poetical work called Jasvanta-Bhāskara.[2] Several verses from this work have been quoted in the PT.[3] There is another work of the same name on Dharma which deals with the rites that are to be performed throughout the year.[4] It is clear from this work on Dharma that this Jasavanta Singh was the son of Indramaṇi and ruled over some part of Bundelkhand.[5] He is also highly praised in v. 109 of the PT. Our poet also praises king Rāma Rāja or Rāmacandra in verses 45 and 64 of the PT. and also Dhīrasiṃha in another (PT.59). This Rāma Rāja is probably identical with the king of Satara, Rāma Raja I,

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1. PT. 23—25; 59; PT. 90.

2. See above. He expressly states that the Jasvanta-Bhāskara was his own work, "एते मत्-कृत-जस्वन्त-भास्करात्", or simply "मत्कृत०" ।

3. See f.n. 1 above and PT. 181-183, p. 45 of the text.

4. See Bikaner Catalogue, MS. No. 508 "संवत्सर कृत्य-प्रकाशः ।"

5. See Rajendralal Mitra's Reports, Ms. No. 1697.

who died of small-pox at Jinji and whose infant son Siewa was crowned king under the guardianship of Rāmacandra Paṇḍita and the regency of his mother Tārābāī. Dhīrasiṃha is, probably, one of the members of the Royal family of Bundelkhand or Satara.

This Bhāskara must be distinguished from the poet of the same name mentioned in the earlier anthological works such as the Subhāṣitāvalī[1] and Sūkti-muktāvalī[2] and from Bhāskaradeva mentioned in the Sad-ukti-karṇāmṛta.[3]

Date

Fortunately, three of the works of Haribhāskara are dated and therefore, no doubt as to the exact date of Haribhāskara remains. From this it is evident that Bhāskara flourished in the latter half of the seventeenth century A.D. and his literary activity continued at least from 1673. A.D. which is the date of the composition of the PT.[4] to 1695 A.D.

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1. Bhadanta Bhāskara or Jyautiṣikabhaṭṭa Bhāskara: vv. 2272, 524, 3512 and 3375. One Bhāskarasena is also mentioned here; vv. 2459 and 2460.

2. V. 62 p. 226, V. 6, P. 403.

3. Only one verse, 242, p. 242 of Lahore ed.

4. See the last verse of the PT.

when the Śuddhi-prakāśa of the poet was composed.[1] The other dated work of the poet was the commentary called the Setu on the Vṛtta-ratnākara of Kedārabhaṭṭa which was also composed at Benares in 1676, three years later than the PT.[2]

The PT. refers to the poet's Gaṅgā-stuti, Jasvanta-Bhāskara as well as the Bhāskara-carita and therefore, there is no doubt that these works were composed a few years earlier than 1673 A.D. probably by 1670 A.D. Even though he be twenty years old at that time, Haribhāskara must have been born about 1650 A.D.

We come to know of the following works of Haribhāskara, none of which has as yet been published: —

Poetical Works: —

1. Gaṅgā-stuti.

No complete MS. of the work is available. This work has been referred to in the PT. from which the poet quotes some of his verses on the Ganges.[3]

1. Vide India Office Catalogue, MSS. 177, 958 and 1139; Stein, Kashmir and Jammu Catalogue of MSS. belonging to the Raghunath Temple Library, 105.

2. See Peterson's Reports, II. 190; III. 546 and India Office Catalogue, II. 303.

3. PT. 37-40, pp. 10-11.

2. *Bhāskara-caritra.*

From these it is clear that the work is devoted to the praise of the sun. Six verses have been quoted from this in the PT.[1]

3. *Jasvanta-bhāskara.*

This work is, probably, to be distinguished from the work of the same name by the same author on Dharma. Several verses have been quoted from this work in the PT.[2]

4. *Lakṣmī-stuti.*

Two verses have been quoted from this stanza in the PT.[3]

5. *Padyāmṛta-taraṅgiṇī.*

Metrical Work

6. (a) Commentary called Setu on Kedārabhaṭṭa's Vṛtta-ratnākara.[4]

1. PT. 23-25, pp. 7-8; 181-183, p. 45.

2. PT. 59, p. 18; 74, pp. 21-22; PT. 90; p.25. Jasavanta Singh is also praised highly in v. 109 of the PT.

3. PT. 30, "एतौ मत्कृत-लक्ष्मी-स्तुतेः" ।

4. India Office MSS. 235 and 1520; Mitra, Reports, 712; Weber, Berlin Catalogue, p. 225; Aufrecht, Oxford Catalogue, 198; Benares Catalogue 1864-74, 32; Mitra, Bikaner Catalogue, 281; Catalogue of Pt. Radhakrishna's Library, 24; Cat. of Pri. Libraries in N. W. Provinces, 610;

Grammatical Work

7. (a) Paribhāṣā-bhāskara.[1] It is a good work and has been commented upon by Rājārāma Dīkṣita,[2] Śrīnivāsa[3] and Harirāma.[4]

Smṛti

Smṛti-prakāśa.[5]

Parts of the above:—

a. Śrāddha-prakāśa.[6]
b. Śuddhi-prakāśa.[7]

Oudh Catalogue, Calcutta, 1878, vi, 8; xiv, 40; xvl, 68 and Peterson's Reports, 2.190 and 3.396; quoted by Jayarāma in his Sopāna, PT., p. 21, foot-note.

1. Bühler's Catalogue of Sanskrit MSS. contained in the Private Libraries of Guzrat, etc. 3, 10; Benares Sanskrit College MSS. Catalogue, Benares, 1864-1874, 20; Mitra's Grammar Cat., A. S. B., Calcutta 1877, 53; Khatmundu Catalogue, 9; Rice, Mysore and Coorg Catalogue, 18; Bhandarkar's Report, 1883-1884, 60. 303.

2. N. W. P. Sans. MSS. Cat., Benares, 1874, 66; N. W. P. Sans. MSS. Cat., Allahabad, 1877-86, 1.96.

3. Op. cit. 50.56 and 1.104.

4. Op. cit. 64.

5. Kielhorn's Catalogue of Sans. MSS. in Central Provinces, 202.

6. Mitra's Bikaner Catalogue, 467 (Śrāddha-prakāśa).

7. India Office Catalogue, MSS. No. 177, 958 and 1139; Benares Sans. College Catalogue, Benares, 1864-1874, 136; Pt. Kashinātha Kunta's Report of Sans. MSS., 24; Stein's

c. Mukti-kṣetra-prakāśa.[1]

Purāṇa

1. Ādhyātma-Rāmāyaṇa-prakāśa.[2]

Miscellaneous

1. Patra-praśasti.[3]

Haribhāskara as a poet

There may be some doubt as to the genuine authorship of the verses ascribed to Bhāskara in the Padyāmṛta-taraṅgiṇī. But it is quite in keeping with the habit of the authors of *koṣa-kāvyas* to mention their own names in stead of stating ममैतत्, ममैतौ, etc. The latter practice is, of course, more usual; but the former also is not unknown. Moreover, the verses quoted by the compiler from his own works such as the Gaṅgā-stuti, Lakṣmī-stuti, Bhāskara-caritra and Jasvanta-bhāskara show that Haribhāskara was not a bad poet and there is no reason why we should doubt as to his capacity in composing the verses

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Raghunātha Temple (Kashmir and Jammu) MSS. Library Catalogue, 105.

1. Stein's Catalogue, 99.

2. As mentioned by Jayarāma in his Sopāna on Padyāmṛta-taraṅgiṇī, 2.48.

3. MS. at present belonging to Bhandarkar Oriental Research Institute; see A. V. Kathavate's Catalogue of Sanskrit MSS., Bombay, 1901, No. 521, 1891-95.

attributed to "Bhāskara" in the PT. Again, there are cases in the PT. where one MS. attributes the verses to Bhāskara (e.g. एतौ भास्करस्य, p. 23) whereas another MS. refers us to a particular work of the poet Haribhāskara (see f.n. एतौ मत्-कृत-भास्कर-चरित्रात). All these lead to the conclusion that the verses in question were really composed by nobody else than our poet Haribhāskara.

Bhāskara's verses classified

Two verses of Bhāskara have been quoted in the Subhāṣita-sāra-samuccaya (vv. 805-806); both of them are found in the Padyāmṛta-taraṅgiṇī (vv. 120-121). Our knowledge about the poetical activities of Haribhāskara is at present limited to the Padyāmṛta-taraṅgiṇī containing in particular as it does a few verses from some other works of the poet. So a classification of the verses of our poet is really a replica of the contents of the PT., excluding as it does only a few subjects on which he does not write at all.

Verses	Subject	Page	Taraṅga
१-३	ग्रन्थकर्तृ-मङ्गलाचरणादि	१-२	
४	गणेशः	२	I: देव
८-६	शिवः	३	,,
१७	दाशरथी रामः	५	,,

Verses	Subject	Page	Taraṅga
१५३-१५४	बालाङ्गानि—रोमावली	३८	III : रस
१६५	वियोगः	४१	,,
१७२	हास्यः	४२	,,
१८१-१८३	सूर्यः	४५	IV : अन्योक्ति
१८६-१८७	चन्द्रः	४६	,,
१९६-१९७	मेघः	४८	,,
१९८	सिंहः	४८	,,
२०६-२०७	कोकिलः	५०-५१	,,
२११	भ्रमरः	५२	,,
२१८	हंसः	५३	,,
२१५-२२६	चकोरः	५४-५५	,,
२२७	रसालः	५५	,,
२४२-२४३	कमलम्	५९	,,
२४५	रत्नाकरः	६०	,,
२४८	शङ्खः	६१	,,
२५१	कूपः	६१	,,
२६४	भक्ति-लक्षणानिः श्रवणम्	६४-६५	V : प्रशस्त्यादि
२६९	,, कीर्तनम्	६५	,,
२७४	,, स्मरणम्	६६	,,
२७५	,, पाद-सेवनम्	६७	,,
२९७-३०१	ग्रन्थकर्तृ-बंश-परिचयादि	७१-७२	,,

This long list of subjects at once shows that Haribhāskara compiled the Padyāmṛta-taraṅgiṇī not only for collecting chosen verses on various subjects but also for incorporating his own contribution to those topics as far as possible. It is clear from the verses of Haribhāskara that he had a very facile pen;

his style is simple. The alliterations he employs are in no way forced and are, therefore, very apt and striking. The puns, too, are quite charmingly employed.[1]

Haribhāskara's thoughts are not lofty. He is lacking in high-soaring poetic imagination; the imaginations he resorts to are all stereotyped. A few verses, however, deserve notice. In v. 36 of this work on the description of the Triveṇī, the poet imagines that the Ganges and the Yamunā, proud on account of their power to rescue the dead bodies fallen into them, are engaged in quarrels, threatening each other with their hand-like waves. The red water of the Sarasvatī remains in between them and happens to be their target as it were. In v. 37 (on the Ganges), the poet wonders why the Ganges should remain on Śiva's head and Durgā by his side. Both of them are born of Himālaya; again, Durgā practised austere penances in her girlhood; still, why should the Ganges get so much preference as to reside on the head of Śiva? In v. 40, the poet finds a solution: but for the nectarine water of the Ganges, Śiva would have been compelled to breathe his last on account of his taking virulent poison.

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1. For interpretations of the puns employed by Haribhāskara, see Notes.

HARIBHAṬṬA, TAILAṄGA

The verses of one Haribhaṭṭa have been quoted in the SSV. (nos. 245, 269, 536, 2160, 2936, 2937 and 3369). Two verses assigned to one Haribhaṭṭa are found in the Padyāvalī of Rūpagosvāmin (nos. 328 and 335). These verses are not found in the earlier anthologies.

The verse of Haribhaṭṭa quoted in the Padyāmṛta-taraṅgiṇī (v. 246) is quoted in the PV. as well (v. 720) but is not traced anywhere else.[1] We have no evidence in support of the identification of our Haribhaṭṭa with his namesakes of the earlier anthologies.[2] These three Haribhaṭṭas may or may not be identical.

One Haribhaṭṭa is known to us as the commentator of the Nalodaya.[3] Caturbhuja who wrote the Rasa-kalpa-druma at the instance of Shayasta Khan in Saṃ. 1745 i.e. 1689 A.D.[4] in 1000 verses divided into 65 prastāvas mentions the name of one

1. See notes, p. 100, v. 246.

2. For a contemporary Haribhaṭṭa of Śrī Caitanya, see Caitanya-caritāmṛta, Madhya, xi. 87 and 159.

3. Catalogue of the ASB., 89.

4. This is the fateful year when Shaysta Khan was succeeded in Bengal by Ibrahim Khan, son of Ali Mardan. *Shaysta Khan was a Sanskrit poet six of whose verses are quoted in Caturbuja's Rasa-kalpa-druma. See below.*

Haribhaṭṭa among other poets.[1] As such this Haribhaṭṭa must have flourished earlier than 1689 A.D. And therefore, if our poet Haribhaṭṭa may be identified with this Haribhaṭṭa, he must have flourished before this date.

1. Such as Acalarudra, Aniruddha, Avilamba, Īśvaradāsa, Ugragraha, Kaṃsanārāyaṇa, Gauḍayādava, Jaganmaṇirāja, Ḍhakkārava, Daśāvadhāna, Dhanadeva Navīnakavīndra, Nāthamiśra, Pañcānana, Paraśurāma, Bhāratīkavi, Bhūpatimiśra. *Mati, Madhuravalli,* Mahāmanuṣya, Mohanamiśra, Raghupati, Rantideva, Rāmacandra Sarasvatī, Rāmarāma, *Ruci, Lakkhyā,* Vasanta, Vaṇīrasāla, *Vāhinīpati, Viśvambhara,* Vidyā, Vidyānidhi, Shaystakhan, Sañjaya Kavirāja, Sarvadāsa, Svasthānamiśra, *Haribhaṭṭa* and Horīndra.

Pratīkas of the verses of some of the poets of RKD. :—

1. Mate—दक्षिणावातः कपोतः ; किमयं कालिमा ; नाधराद्विगलिता ; पाणिभ्यां चल० ; परिचित-रसना ।

2. Madhuravalli—रक्ताशोक-कृशोदरी ; दुर्जन-विभव० ; बधिरस्येव शु० ; दिव्यचक्षुरहं ; मित्र तत्रभवता ; निःक्षिप्त कबरी० ; कुवलय-नयना ।

3. Ruci—आश्लेषशेषा रतिः ; सुरत-व्यत्यय-समये ; बालचन्द्र-रुचिरं ; संवरणाय वधूटी ।

4, Lakkhyā—अयमहो रजनी० ।

5. Śāstākhāna—करात् प्रसार्य ; वस्तुतः शुद्ध आत्मा ; गन्तव्यान्नाविक ; किंशुक-व्याजतो ; नीरादेव जनुः ; क्षाराम्बु-मधु ।

JAGANNĀTHA PAṆḌITARĀJA

Court-poet of Shah Jahan (1628-1658) *and great favourite of Dara Shikoh* (d. 1659).

Personal history

Jagannātha was the son of Perubhaṭṭa[1] or Peramabhaṭṭa[2] and Lakṣmī of the village Mungundu in the Godāvarī district. He was a Tailaṅga brahmin[3] of the Veginada community.[4]

He was very fortunate in his training as a student, his father himself being the teacher. His father in his turn was the disciple of Jñānendra Bhikṣu in Vedānta, of Mahendra in Nyāya and Vaiśeṣika, of Khaṇḍadeva

1. Rasa-Gaṅgādhara, 1. 3:—

पाषाणादपि पीयूषं स्यन्दते यस्य लीलया ।
तं वन्दे पेरुभट्टाख्यं लक्ष्मीकान्तं महागुरुम् ॥

In commenting upon Lakṣmī, Nāgeśa says, "लक्ष्मीति तत्-पत्नी-नाम ।"

2. Concluding verse (52) of the Prāṇābharaṇa (No. 53 is an interpolation):—

तैलङ्गान्वय-मङ्गलालय-महालक्ष्मी-दया-लालितः
श्रीमत्-प्रेरमभट्ट-सूनुरनिशं विद्वल्ललाटन्तपः ।
सन्तुष्टः कमताधिपस्य कवितामाकर्ण्य तद्वर्णनं
श्रीमत्-पण्डितराज-पण्डित-जगन्नाथो व्यधासीदिदम् ॥

3. Op. cit.

4. See colophon to the Bhāminī-vilāsa.

in Pūrva-mīmāṃsā and Śeṣavīreśvara in the Mahābhāṣya.[1] Śeṣavīreśvara taught Jagannātha Paṇḍitarāja as well.

It is said that Jagannātha started a school at Jaipur. He as well as other Paṇḍitas of Jaipur were once challenged by a Kāzī to an open debate in matters concerning Islam. It was only Jagannātha who took up the challenge, studied the religious literature of the Moslems as much and as quickly as he could within the fixed date and defeated the Kāzī. This creditable performance had such a telling effect upon the ruler of Delhi that he at once invited Jagannātha to his court. Jagannātha accepted the same and a fresh chapter in his life's history began.

There is a tradition that he fell violently in love with a Muslim girl called Lavaṅgī whom he married. Probably, he was unmarried when he came to the court of the ruler of Delhi.[2] That he was much enamoured

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1. Rasa-Gaṅgādhara, I. 2:—

श्रीमज्ज्ञानभिक्षोरधिगत-सकल-ब्रह्म-विद्या-प्रपञ्चः
काणादीराक्षपादीरपि गहनगिरो यो महेन्द्रादवेदीत् ।
देवादेवाध्यगीष्ट स्मरहर-नगरे शासनं जैमिनीयं
शेषाङ्क-प्राप्त-शेषामल-भणितिरभूत् सर्व-विद्याधरो यः ॥

2. Cp. शीतार्ता इव सङ्कुचन्ति दिवसा नैवाम्बरं शर्वरी
शीघ्रं मुञ्चन्ति किं च हुतभुक्-कोणं गतो भास्करः ।
त्वं चानङ्ग-हुताश-भाजि हृदये सीमन्तिनीनां गतो
नास्माकं वसनं न वा युवतयः कुत्र व्रजामो वयम् ॥

of this Muslim girl is evidenced by several verses attributed to him.[1]

Probably Jagannātha had a son by Lavaṅgī whose loss he mourns in one of the verses of the Rasa-Gaṅgādhara.[2] Jagannātha, probably, first came to Delhi during the rule of Jehangir to whom he refers in a verse of the Rasa-Gaṅgādhara.[3]

Jagannātha himself states in the introductory part of his Āsaf-vilāsa that he got his title Paṇḍitarāja from emperor Shah Jehan. His work on Āsaf-khān, counsellor of Shah Jehan and brother of Nūrjāhān, manifestly shows his reverence for him and also for Rāya

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1. यवनी-रमणी विपदः शमनी कमनीयतमा नवनीत-समा ।
उहिऊहि-वचोऽमृत-पूर्णमुखी स सुखी जगतीह यदङ्कगता ॥
यवनी नवनीत-कोमलाङ्गी शयनीये यदि नीयते कथञ्चित् ।
अवनी-तलमेव साधु मन्ये न वनी माधवनी विनोद-हेतुः ॥
न याचे गजालिं न वा वाजिराजिं न वित्तेषु चित्तं मदीयं कदाचित् ।
इयं सुस्तनी मस्तक-न्यस्त-हस्ता लवङ्गी कुरङ्गीदृगङ्गीकरोतु ॥

2. अपहाय सकल-बान्धव-चिन्तामुद्वास्य गुरु-कुल-प्रणयम् ।
हा तनय विनयशालिन् कथमिव पर-लोक-पथिकोऽभूः ॥
P. 42, 5th Nirṇaya-Sāgara Press ed.

3. श्यामं यज्ञोपवीतं तव किमिति मषी-संगमात् कुत्र जातः
सोऽयं शीतांशु-कन्या-पयसि कथमभूज्जलं कज्जलाक्तम् ।
व्याकुप्यन्नूरदीन-क्षिति-रमणी-रिपु-क्षोणिभृत्-पद्मलाक्षी-
लक्षा-क्षीणाश्रु-धारा-समुदित-सरितां सर्वतः संगमेन ॥ (P. 703).

The full name of Jehangir was Nuruddin Muhammad Jehangir.

Mukunda of Kashmir at whose instance he composed the same. The verse attributed to Jagannātha Paṇḍitarāja declaring that only two Īśvaras or Lords, either the Lord of Delhi or of the Universe, are to be approached for help, the rest being simply worthless from the point of view of real patronage,[1] would, probably, refer to Shah Jahan during whose reign he passed the longest period of his life at the court of Delhi.

In some MSS. of his work Jagad-ābharaṇa, there is a reference to his enjoyment of the patronage of Dara Shikoh (see below: under the works of Jagannātha—Jagadābharaṇa). Moreover, Dara Shikoh was murdered in 1659, only one year after the imprisonment of his father Shah Jahan.

The tradition is that Jagannātha Paṇḍitarāja left the court of Delhi in sheer disgust after the murder of Dara Shikoh and came to Benares where he was severely reprimanded by Appayya Dīkṣita apparently for marrying a Muslim girl. This was, most probably, only retaliating for Jagannātha's severe criticism of his work Citra-mīmāṃsā in the Citra-mīmāṃsā-khaṇḍana. Jagannātha, however, took the insult so terribly to heart that he is said to have committed suicide along with his

1. दिल्लीश्वरो वा जगदीश्वरो वा मनोरथान् पूरयितुं समर्थः ।
अन्यैर्नृपालैः परिदीयमानं शाकाय वा स्याल्लवणाय वा स्यात् ॥

beloved Lavaṅgī in the holy water of the Ganges. There is a tradition that the Gaṅgā-Laharī of Jagannātha was composed for this purpose; as he stepped down and down, he recited one after another the 53 verses of this stotra after which he and Lavaṅgī were drowned.

But this incident must have taken place not immediately after his leaving the court of Delhi. He says in the Śānta-vilāsa, part IV of the Bhāminī-vilāsa, v. 32, that after leaving Delhi, he resided at Muttra.[1]

The third canto of the Bhāminī-vilāsa, viz. the Karuṇa, apparently appears to have been composed after the demise of Jagannātha's partner in life. But really if the Karuṇa-vilāsa as a part of the Bhāminī-vilāsa were composed with the express intention of having ready illustrations for the Rasa-Gaṅgādhara as Nāgeśa says,[2] no personal loss need be taken into consideration with re-

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1. शास्त्राण्याकलितानि नित्य-विधयः सर्वेऽपि संभाविता
दिल्लीवल्लभ-पाणि-पल्लव-तले नीतं नवीनं वयः ।
सम्प्रत्युज्झित-वासनं मधुपुरी-मध्ये हरिः सेव्यते
सर्वं पण्डितराज-राजि-तिलकेनाकारि लोकाधिकम् ॥

2. Jagannātha says in the Rasa-Gaṅgādhara, v. 6 : =
निर्माय नूतनमुदाहरणानुरूपं
काव्यं मयाऽत्र निहितं न परस्य किंचित् ।
किं सेव्यते सुमनसां मनसाऽपि गन्धः
कस्तूरिका-जनन-शक्ति-भृता मृगेण ॥
Nāgeśa says, "काव्यं भामिनीविलासाख्यम्" ।

gard to the composition of the verses. Moreover, as there is no evidence whatsoever that Jagannātha Paṇḍitarāja married a second time, the above supposition distinctly goes against the tradition that he and Lavaṅgī died together in the holy waters of the Ganges.

Date.

The Rasa-Gaṅgādhara contains a verse[1] which refers to Nurdin. Nurdin is really the forename of Nurdin Mahammad Jahangir, father of Shah Jahan. Most probably our poet came to the court of Delhi when Jahangir was the ruler. Internal evidence shows that Jagannātha Paṇḍitarāja enjoyed the full confidence and liberal patronage of Shah Jahan.[2] If 'Jagat' of the work

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1, श्यामं यज्ञोपवीतं, etc., p. 703, NSP. 5th ed.

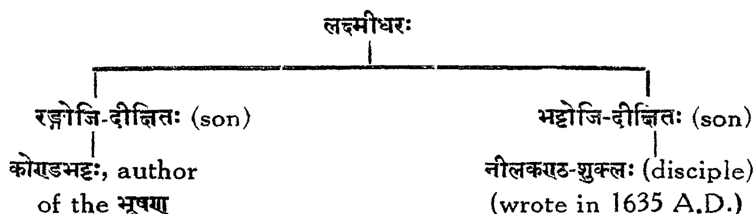
2. अथ सकल-लोक-विस्तार-विस्तारित-महोपकार-परम्पराधीन-मानसेन, प्रतिदिनमुद्यदनवद्य-गद्य-पद्याद्यनेक-विद्याविद्योतितान्तःकरण-कविभिरुपास्यमानेन, कृत-युगीकृत-कलि-कालेन, कुमति-तृण-जाल-समाच्छादित-वेद-वन-मार्ग-विलोकनाय समुद्दीपित-सुतर्क-दहन-ज्वाला-जालेन, मूर्तिमतेव नव्वाबासफ-खान-मनःप्रसादेन, द्विज-कुल-सेवा-हेवाकि-वाङ्मनः-कायेन, माथुर-कुल-समुद्रेन्दुना रायमुकुन्देनादिष्टेन, सार्वभौम-श्रीशाहजहाँ-प्रसादाधिगत-पण्डितराज-पदवी-विराजितेन, तैलङ्ग-कुलावतंसेन, पण्डित-जगन्नाथेनासफ-विलासाख्येयमाख्यायिका निरमीयत।

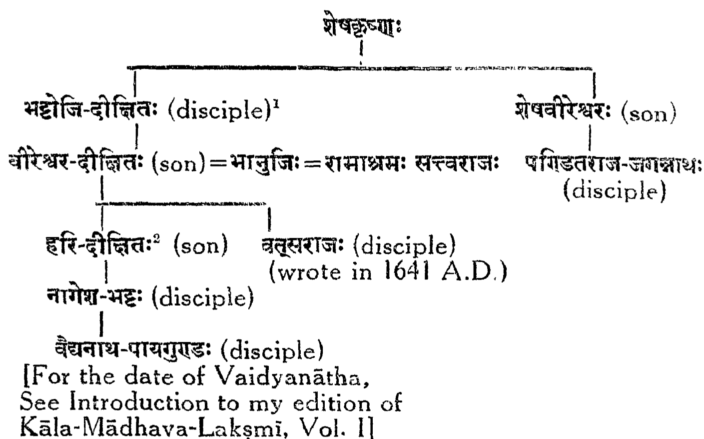
Introductory part of the Āsaf-vilāsa.

Again, the word 'दिल्ली-वल्लभ' in v. 32 of the Śānta-vilāsa, Part IV of the Bhāminī-vilāsa, most probably, refers to Shah Jahan.

Jagadābharaṇa may be taken to refer to Dara Shikoh as some MSS. show, Jagannātha Paṇḍitarāja may be supposed to have continued to enjoy the patronage of the Mughal Raj till the murder of the eldest son of Shah Jahan. Therefore, our poet appears to have enjoyed the patronage of two Mughal emperors and one Mughal prince. It is only likely that Jagannātha was born in the second half of the sixteenth century and continued to contribute to Sanskrit literature till the murder of the unfortunate Mughal prince Dara Shikoh (1659 A.D.) as a court-poet of Delhi. Subsequently to his leaving the Royal court he resided at Muttra and compiled the Bhāminī-vilāsa and necessarily the Rasa-Gaṅgādhara, if the word 'kāvya' in v. 6 of this work really refers to the Bhāminī-vilāsa as Nāgeśa says it does.

Other evidences also help the determination of the date of Jagannātha Paṇḍitarāja. Our poet is connected with the celebrated School of Grammarians headed by Bhaṭṭoji Dīkṣita. His exact relationship is best seen in the following table:—





Nāgeśa Bhaṭṭa flourished towards the end of the 17th century and therefore the date assigned by us to Jagannātha Paṇḍitarāja who flourished two generations earlier must be about 50 years earlier still.

In the Kula-prabandha composed in the seventeenth century, which is now included in the Vaṃśa-vīthi of the Sāhitya-vaibhava of Bhaṭṭa Mathurānātha Śāstrin (Bhaṭṭa Garden, Residency Road, Jaipur, Rajputana), it is stated that one Nārāyaṇa who was a student of Jagannātha Paṇḍitarāja succumbed to death at an early life in the seventeenth century.[3] This also helps the exact

1. Bhaṭṭoji's disciple Nīlakaṇṭha Śukla composed a work in 1635 A.D.

2. There is a tradition that Hari-Dīkṣita challenged Jagannātha Paṇḍitarāja in debate in which our poet first defeated his opponent but later on was himself defeated.

3. लब्ध्वा विद्या निखिलाः पण्डितराजाज्जगन्नाथात् ।
नारायणस्तु दैवादल्पायुः स्वःपुरीमगमत् ॥

determination of the date of Jagannātha Paṇḍitarāja irrespective of the above evidences.

Again, the Subhāṣita-hārāvalī of Hari Kavi preserves a verse of Jagannātha Paṇḍitarāja in which he praises one Gaṅgādhara.[1] Nāgeśa Bhaṭṭa refers to one Gaṅgādhara as his guru in his commentary on the Rasa-Gaṅgādhara.[2] It may be that these two Gaṅgādharas were identical in which case Gaṅgādhara must have taught Nāgeśa in his old age.

It may further be added that the commentary of Nāgeśa Bhaṭṭa on Rasa-Gaṅgādhara was composed by the beginning of the eighteenth century. Jagannātha himself severely criticised Appayya Dīkṣita as a slavish immitator of earlier rhetoricians. Appayya was probably alive up till the end of the first quarter of the seventeenth century and was, in any case, a senior contemporary of Jagannātha. Haribhāskara, whose Vṛtta-ratnākara-ṭīkā[3] was composed in 1676 A.D. includes in his Padyāmṛta-taraṅgiṇī two verses of Jagannātha. The Padyāmṛta-

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1. वितण्डा-हेत्वाद्यैरतिवितत-वाक्यैरपि नृभि-
न जेयोऽसौ विद्वज्जन-सदसि गंगाधर-बुधः ।

The Lakṣmī-laharī of Jagannātha seems to refer to the same poet by means of pun on गङ्गाधर in v. 3—"सुरास्तं गायन्ति स्फुरित-तनु गंगाधर-मुखाः ।"

2. नत्वा गङ्गाधरं मर्म-प्रकाशं तनुते गुरुम् ; the opening line of the commentary.

3. Bhandarkar, Reports, 1877-91, p. lxii and 1883-84, p. 60.

taraṅgiṇī is dated at 1674 A.D.[1] and was composed only fifteen years after the murder of Dara Shikoh.

From the above evidences we may come to the conclusion that the period of Jagannātha's literary activities continued from the beginning of the seventeenth century up to about 1660 A.D.

Works of Jagannātha Paṇḍitarāja.

A survey of the writings of Jagannātha Paṇḍitarāja at once shows that he wrote on various subjects—(1) Stotras such as those of Viṣṇu, Lakṣmī, Gaṅgā and Yamunā; (2) Panegyrics of Prāṇanārāyaṇa of Kāmarūpa, Jagatsiṃha or Dara Shikoh and Āsaf; (3) Nature, e.g. the sun-rise (see Sudhā-laharī below); (4) Sanskrit Grammar such as Prauḍha-manoramā-kuca-mardinī; (5) Sanskrit rhetorical literature, e.g. the Rasa-Gaṅgādhara, a commentary on the Kāvya-prakāśa and Citra-mīmāṃsā-khaṇḍana. Again, the Bhāminī-vilāsa which was composed for the purpose of having ready illustrations for the Rasa-Gaṅgādhara is a monumental work. It contains, among many lyrical stanzas, a large number of Anyoktis which have been amply quoted by the Koṣakāras in their anthologies.

Some accounts of the extant works of Jagannātha Paṇḍitarāja are given below.

1. See p. 72 of my edition of the Padyāmṛta-taraṅgiṇī.

1. *Amṛta-laharī.*

This hymn of the Yamunā[1] in only eleven verses is meant for daily recitation during the bath.[2] Here the poet earnestly desires to pass his days on the banks of the Yamunā as a mendicant (v. 3) and prays to Kṛṣṇa for salvation.

2. *Āsaf-vilāsa.*

This work is devoted to the praise of Nawab Āsaf Khan, brother of Nur Jahan and minister of Shah Jahan. It is being published for the first time as an Appendix to this work.[3] As Āsaf Khan died in 1641 A.D. as is recorded in the chronogram *Zibe afsos Āsaf Khan,* this work must have been composed before that date; and after the accession of Shah Jahan to the throne in 1628 A.D., as he is described as "Sārvabhauma" in the work itself.

The work deals with Shah Jahan's visit to Kashmir and Āsaf Khan's whole-hearted endeavour to promote royal happiness. No historical account about Shah Jahan or Āsaf Khan is found in it.

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1. Edited by Pandit Durgaprasad and Kashinath Pandurang Parab. *Kāvya-mālā,* Part 1, pp. 99-101. Bombay, 1886.
Verse no. 11 : अयं पण्डितराजेन श्रीजगन्नाथ-शर्मणा ।
स्तवः कलिन्दनन्दिन्या निर्मलो निरमीयत ॥

2. एवं स्नान-विधौ पठन्ति खलु ये नित्यं गृहीत-व्रता-
स्तानामन्त्रित-संख्य-जन्म-जनितं पापं क्षणादुज्झति ॥ V. 10.

3. The MS. used for our edition belongs to the Bhandarkar Oriental Research Institute; see P.K. Gode's Catalogues of Sansk. MSS., Kāvya volume.

3. *Bhāminī-vilāsa, also called Paṇḍitarāja-śataka.*[1]

The work consists of four vilāsas, viz. Prastāvika-vilāsa, Śṛṅgāra-vilāsa, Karuṇa-vilāsa and Śānta-vilāsa. Whereas in some editions the total number of verses found are 129, 183, 19 and 45 in the four vilāsas respectively, in others, again, there are 101, 102, 19 and 32 or 33 verses. This great discrepancy in the number of verses in a comparatively recent book is, no doubt, puzzling. It shows, however, that the work enjoys great popularity. In all, 121 verses are left out in several editions. Out of these about 100 are found in the Rasa-Gaṅgādhara; and therefore, there is no doubt that these 100 verses were composed by Jagannātha himself though, it may be doubted whether the author himself selected them for inclusion in his Bhāminī-vilāsa. The remaining 21 verses also bear the distinctive stamp of Jagannātha's poetic excellence and are, most probably, his own.

Nāgeśa Bhaṭṭa in his commentary on the Rasa-Gaṅgādhara says that the Bhāminī-vilāsa was composed

1. Greek ed. in 1845. Many Indian editions without commentaries since 1870. Ed. with commentary °bhūṣaṇa of Mahādeva in the Grantha-ratna-mālā, 1890; with the commentary of Maṇirāma by Victor Henry, Paris, 1885; with the °vyākhyā by Yadunātha Tārkācārya, Calcutta, Saṃskṛta Press, 1862 and with Kāvya-marma-prakāśa by Lakṣmaṇa Rāmacandra Vaidya, Bombay, Bhāratī Press, 1887.

earlier than the Rasa-Gaṅgādhara with the object of having ready illustrations for his Magnum opus.[1]

Jagannātha Paṇḍitarāja says that he compiled the Bhāminī-vilāsa as a selection of his verses in order that nobody else could claim them as his own.[2] But a comparative study of his Bhāminī-vilāsa with the Bhāva-śataka[3] of Rudra Nyāyapañcānana or the Anyokti muktālatā[4] of Śambhu Mahākavi reveals that Jagannātha was indebted to both of them for his thought and imagery of a good many verses. Śambhu Mahākavi was the court-poet of king Harṣa of Kashmir (1088-1100 A.D.) and flourished towards the close of the twelfth century A.D. And Rudra Nyāyapañcānana, son of Kāśīnātha Vidyānivāsa of Bengal and brother of Viśvanātha Pañcānana Bhaṭṭācārya, flourished in the second

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1. See Nāgeśa Bhaṭṭa's commentary on the sixth Introductory verse of the Rasa-Gaṅgādhara.

2. At the end of the last part of the Bhāminī-vilāsa, the poet says:—

दुर्वृत्ता जार-जन्मानो हरिष्यन्तीति शङ्कया ।
मदीय-पद्य-रत्नानां मञ्जूषैषा कृता मया ॥

3. Cp. Bhāminī-vilāsa, I. 1 with Bhāva-vilāsa, 140; Bhāminī-vilāsa 9 with Bhāva-vilāsa 41 and 37 of the former with 26 of the latter, etc.

4. Cp. Bhāminī-vilāsa, 1.2 with Anyokti-muktā-latā, 14; Bhāminī-vilāsa, 1.19 with AM. 72; BV. 20 with AM. 26; BV. 47 with AM. 12 and so on.

half of the sixteenth century and continued his literary activities during the first half of the seventeenth century.[1] His Bhāva-śataka was composed at the instance of Bhāvasiṃha, son of Mānasiṃha.[2]

The Prastāvika-vilāsa is really a collection of Anyoktis. This vilāsa is also found printed under the title Anyokty-ullāsa with Malayalam metrical version by M. N. Rāmakṛṣṇa Śāstrin.[3]

The *Anyoktis* here are all grand in conception as well as expression. The Padyāmṛta-taraṅgiṇī which was composed a few years after the death of our poet Jagannātha quotes a few of these Anyoktis, viz. verses 1, 5, 7 and 14 of the Prastāvika-vilāsa.[4] The first one dwells upon the majesty of the great who justly terrify the rivals, take pity for those who are meek and humble and do not cause any harm to the lowliest. In verse no. 5 the poet establishes that a respectable person must not be dishonoured. In the next verse the poet resorts to the figure of speech *Śleṣa* for bringing out the fact that a poor man must not feel discontented or be despaired; love and appreciation of others' merits are sure

1. See Introduction to my edition of the Bhramara-dūta.

2. Ed. in the Kāvya-mālā.

3. Reprinted from the Kavana-kaumudī. [Kottakal], 1916.

4. Padyāmṛta-taraṅgiṇī, verses 200, 213, 252 and 194 respectively.

to be his sustaining forces. In verse no. 34, the proverb "Carrying coal to Newcastle" has been happily substantiated with an illustration.

4. *Citra-mīmāṃsā-khaṇḍana.*[1]

Our poet expressly states that the defects of the Citra-mimāṃsā of Appayya Dīkṣita thoroughly dealt with in the Rasa-Gaṅgādhara are collected in an abbreviated form in this work.[2] Appayya Dīkṣita, another outstandingly great Sanskrit scholar of the South, was a sworn enemy of our poet and was responsible for his unnatural death. Unfortunately the Citra-mimāṃsā as well as the Rasa-Gaṅgādhara are both incomplete; no definite reasons for which can be assigned at the present state of our knowledge.

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1. Both the Citra-mimāṃsā and the Citra-mimāṃsā-khaṇḍana have been edited in the Kāvya-mālā. Bombay, Nirṇaya-sāgar Press.

2. सूक्ष्मं विभाव्य मयका समुदीरिताना-
अप्पय्य-दीक्षित-कृताविह दूषणानाम् ।
रनिर्मलसरो यदि समुद्धृणां विदध्या-
दस्याहमुज्ज्वलमतेश्चरणौ वहामि ॥
रस-गङ्गाधरे चित्र-मीमांसाया मयोदिताः ।
ये दोषास्तेऽत्र संक्षिप्य कथ्यन्ते विदुषां मुदे ॥

The Ms. from which the Citra-mimāṃsā-khaṇḍana was edited in the Kāvya-mālā is dated 1652 A.D. and was, probably, written during the life-time of the author himself.

5. *Gaṅgā-laharī,*[1] *also called Pīyuṣa-laharī*[2] *and Gaṅgāmṛta-laharī.*

Several editors call Sadāśiva's commentary on the Gaṅgā-laharī, as Pīyuṣa-laharī. The India Office Library possesses 45 editions of this work, but none is a critical one. This important work badly needs a critical edition. The Gaṅgā-laharī of Jagannātha is a very sincere outburst of the feelings of a real devotee in 52 stanzas. The poet here remarks with child-like simplicity that he cares little for other goddess as he feels sure of her affection for him; if she now becomes careless about him, who else would come to his rescue, who else would care to console him?[3] Her holy water must put an end to his cycle of births.[4]

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1. Printed in the Bṛhat-stotra-muktā-hāra, part II, stotra no. 395, pp. 401-409; Bombay, Gujrati Printing Press, 1916.

2. इमां पीयूषलहरीं जगन्नाथेन निर्मिताम् ।
यः पठेत्तस्य सर्वत्र जायन्ते जय-सम्पदः ॥ last verse.

3. तवाऽऽलम्बादम्ब स्फुरदलघु-गर्वेण सहसा
मया सर्वेऽवज्ञा-सरणिमथ नीताः सुरगणाः ॥
इदानीमौदास्यं यदि भजसि भागीरथि तदा
निराधारो हा रोदिमि कथय केषामिह पुरः ॥६॥

4. मरुल्लीला-लोलल्लहरी-लुलिताम्भोज-पटल-
स्खलत्पांशु-व्रातच्छुरणविसरत्कौङ्कुम-रुचि ।
सुरस्त्री-वक्षोज-क्षरदगरु-जम्बाल-जटिलं
जलं ते जङ्घालं मम जनन-जालं जरयतु ॥२१॥

Brahmā, Viṣṇu and Śiva may safely cease to function if only the Ganges is alert about the welfare of the world.[1] The lovely big eyes or the ears are simply useless if they do not see her or hear the sweet sound of her sportive waves.[2] Many people resort to many austerities, but the poet knows only one way out for avoiding all troubles.[3]

6. *Jagad-ābharaṇa*.

From the introduction of Durgāprasāda to the Rasa-Gaṅgādhara, it is known that he came across a MS. of the Jagadābharaṇa which had the readings Dara or some epithets such as दिल्लीधरावल्लभ referring to him instead of प्राणनारायण. So it is certain that a MS. of the poet's प्राणाभरण, in that form was found devoted to the praise

1. विधत्तां निःशङ्कं निरवधि समाधिं विधिरहो
सुखं शेषे शेतां हरिरविरतं नृत्यतु हरः ।
कृतैः प्रायश्चित्तैरलमथ तपोदान-यजनैः
सवित्री कामानां यदि जगति जागर्ति भवती ॥२४॥

2. विशालाभ्यामाभ्यां किमिह नयनाभ्यां खलु फलं
न याभ्यामालीढा परम-रमणीया तव तनुः ।
अयं हि न्यक्कारो जननि मनुजस्य श्रवणयो-
र्ययोर्नान्तर्यातस्तव लहरिलीला-कलकलः ॥३२॥

3. यजन्त्येके देवान् कठिनतर-सेवांस्तदपरे
वितान-व्यासक्ता यम-नियम-रक्ताः कतिपये ।
अहं तु त्वन्नाम-स्मरण-धुतकामस्त्रिपथगे
जगज्जालं जाने जननि तृण-जालेन सदृशम् ॥४४॥

of Dara Shikoh. The late Mr. S. M. Paranjape, however, says in his edition of the Bhāminī-vilāsa that he came across a MS. of the Jagadābharaṇa which had the concluding verse and the colophon as follows:—

तैलङ्गान्वय-मङ्गलालय-महालक्ष्मी-दया-लालितः
श्रीमत्-पेरम-भट्ट-सूनुरनिशं विद्वल्ललाटन्तपः ।
श्रीराणार्कलिकर्णनन्दन-जगत्सिंह-प्रभोर्वर्णनं
श्रीमत्-पण्डितराय-सत्कवि-जगन्नाथो व्यतानीदिदम् ॥

इति महामहोपाध्याय-पद-वाक्य-प्रमाण-पारावारीण-तैलङ्ग-कुलावतंस-श्रीपेरम-भट्टसूरेस्तनयेन विनिर्मितं जगदाभरणाख्यं जगत्सिंह-वर्णनम् ॥

Jagatsiṃha, son of Karṇasiṃha, was the Raṇā of Udaipur and reigned from 1628-1654 A.D. Chronologically, there is no difficulty in the poet's composing the work in praise of Dara Shikoh or Jagatsiṃha; and as it was he, who praised दिल्लीश्वर as जगदीश्वर,[1] one cannot be sure to whose praise the work was really devoted by the poet himself.

7. *Karuṇā-laharī, also called Viṣṇu-laharī.*

In some MSS. the name Karuṇā-laharī is replaced by Viṣṇu-laharī.[2] It is a hymn of Viṣṇu or Kṛṣṇa in 60

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1. दिल्लीश्वरो वा जगदीश्वरो वा मनोरथान् पूरयितुं समर्थः ।
अन्यैर्नृपालैः परिदीयमानं शाकाय वा स्याल्लवणाय वा स्यात् ॥

2. Ed. in Kāvya-mālā, part II by Pandit Durgaprasad and Kasinath Pāṇḍuraṅga Parab. pp. 55-61. See fn. 2, p. 55, Kāvya-mālā 2.

verses and is outstandingly lyrical throughout. The poet, as is clear from his other writings as well, was most religiously minded and in this hymn he declares that he cares for nothing else than the Lord.[1] A child falling into a pit is saved even by a passerby; the poet fallen into the sea must be saved by the father, the Lord.[2] The mind of the poet, a cakora in quest of moonbeams, is terribly scorched by the wild fire of the forest of Universe; the face-moon of the Lord must now save it by the award of what it so badly needs.[3]

8. *Kāvya-prakāśa-ṭīkā.*

No MS. of this work could be availed of. Stein notices one MS. in his Catalogue of Sans. MSS. belonging to Raghunath Temple Library in Kashmir and Jammu (60. 269. 1-2).

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1. तदङ्घ्रिफुल्लाम्बुज-मध्य-निर्गलन्मरन्द-निःस्यन्द-नितान्त-लम्पटः ।
मनोमिलिन्दो मम मुक्त-चापलस्त्वदन्यमीशान तृणाय मन्यते॥ verse 4.

2. अयि गर्त-मुखे गतः शिशुः पथिकेनापि निवार्यते जवात् ।
जनकेन पतन् भवार्णवे न निवार्यो भवता कथं विभो ॥ verse 26.

3. विशाल-विषयाटवी-वलय-लग्न-दावानल-
प्रसृत्वर-शिखावली-विकलितं मदीयं मनः ।
अमन्द-मिलदिन्दिरे निखिल-माधुरी-मन्दिरे
मुकुन्द-मुख-चन्दिरे चिरमिदं चकोरायताम् ॥ verse 59.

9. *Lakṣmī-laharī.*[1]

The Lakṣmī-laharī consists of 41 verses in Śikhariṇī metre and is a hymn of the goddess Lakṣmī. The poet prays to her for removing all his sins and for her kindness to him. He considers it superfluous that in a hand that is matchless in fragrance as well as tenderness adored by by all poets, a lotus should bloom again; it is from this that the well-known figure of speech Simile of the kāvyas originated.[2] The necklace of the goddess that represents the assemblage of all the beauties in the world and puts to an end all the troubles of the devotees should find out the means of the poet's salvation.[3]

10. *Manoramā-kuca-mardana.*[4]

[also called Prauḍha-manoramā°]

This work that has not as yet been published is

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1. Published in the Kāvya-mālā, part II, pp. 104-111.

2. अलभ्यं सौरभ्यं कविकुल-नमस्या रुचिरता
तथापि त्वद्धस्ते निवसदरविन्दं विकसितम् ।
कलापे काव्यानां प्रकृति-कमनीय-स्तुति-विधौ
गुणोत्कर्षाधानं प्रथितमुपमानं समजनि ॥ verse 25.

3. समाहारः श्रीणां विरचितविहारो हरिदृशां
परीहारो भक्त-प्रभव-भव-सन्ताप-सरणेः ।
प्रहारः सर्वासामपि च विपदां विष्णुदयिते
ममोद्धारोपायं तव सपदि हारो विमृशतु ॥ verse 27.

4 List of Mss. belonging to Pt. Radhakrishna of Lahore, 9: Classified Index to the Sans. MSS. in the Palace at Tanjore by Burnell, London, 1880, 40b; Lists of Sans. Mss. in Private Libraries of Southern India by Gustav Oppert, MSS. 4339 and 4499; etc.

devoted to a scathing criticism of Manoramā [Prauḍha-manoramā], Bhaṭṭoji Dīkṣita's commentary on his Siddhānta-kaumudī.

11. *Prāṇābharaṇa.*[1]

The poet composed this panegyric in 53 verses for expressing his heart-felt delight on hearing the verses of Prāṇanārāyaṇa, king of Kāmarūpa.[2] He highly praises Prāṇanārāyaṇa for his vast learning, particularly in verses 16 and 50. There is a ṭippaṇa on this work composed by the poet himself for bringing out the rhetorical excellence of each verse. Every stanza is designed to be an excellent example of one or more rhetorical figures of speech. Grand indeed is the verse (no. 52) containing a pun on the word 'Vāmā'[3] and the adjectives are so used that they may be interpreted both with reference to the enemies of the king as well as his wife. By means of a pun on the word 'Arjuna'[4] the poet

1. Ed. in the Kāvya-māla, Part 1, pp. 79-90.

2. See the last verse (no. 52). No. 53 is an interpolation. The name of the king is given in verse no. 5. His designation कामरूपेश्वर is given in verses 2, 15 and 22.

3. आबध्नास्यलकान्निरस्यसितमां चोलं रसाकाङ्क्षया
लङ्कायां वशतां तनोषि कुरुषे जङ्गा-ललाट-क्षतम्।
प्रत्यङ्गं परिमर्द-निर्दयमहो चेतः समालम्बसे
वामानां विषये नृपेन्द्र भवतः प्रागल्भ्यमत्यद्भुतम्॥ Verse 7.

4. अपारे खलु संसारे विधिनैकोऽर्जुनः कृतः।
कीर्त्या निर्मलया भूप त्वया सर्वेऽर्जुनाः कृताः॥ Verse 43,

charmingly describes the fame of the king extending all over the world.[1]

The MS. of the Prāṇābharaṇa belonging to the Tanjore Sarasvati Mahal Library (no. 3828) gives the name of the poet's father as Raghunātha Bhaṭṭa and has the reading 'Kamalādhīpasya' instead of 'Kamatādhīpasya' in verse 53. Again, at the end of this MS. there is a long prose passage which is not found in the printed edition.

12. *Rasa-Gaṅgādhara.*

Jagannātha Paṇḍitarāja was not only a great poet but also one of the best rhetoricians India has ever produced. The Rasa-Gaṅgādhara of Jagannātha Paṇḍitarāja is one of the best rhetorical works of India from every point of view, viz., clarity of expression, superb judgment, depth of insight, wide range of learning and so on. All the examples of the work are Jagannātha's own composition.

Unfortunately the work is available in an incomplete from, breaking off in the middle of the Uttara alaṃkāra. No definite reason for its incompletion is known. His Citra-mīmāṃsā-khaṇḍana shows that it was composed after the Rasa-Gaṅgādhara and one would naturally think that Jagannātha Paṇḍitarāja really completed the work,

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1. गगने चन्द्रिकायन्ते हिमायन्ते हिमाचले ।
पृथिव्यां सागरायन्ते भूपाल तव कीर्तयः ॥ Verse 48.

though the remaining portion of it is not available today even in MS. form. Or, it may be that in his anxiety to oppose vehemently his greatest rival Appayya Dīkṣita, he really undertook the work °khaṇḍana even before the Rasa-Gaṅgādhara was completed. The tradition that the learned scholar courted death along with his wife Lavaṅgī owing to the deliberate insult meted out by Appayya Dīkṣita probably furnishes a clue as to why both the Rasa-Gaṅgādhara and Citra-mimāṃsā-khaṇḍana are found incomplete.

13. *Sudhā-laharī.*[1]

The Sudhā-laharī presents a grand description of sunrise in 30 verses in the metre Sragdharā. The Sun rising in the East from the Udayagiri causes immense delight to all—particularly, to the lotus. It is the best healer of all diseases and inspirer to all devotees. Its rays, shooting through trees and falling on the earth, appear to young parrots like sticks and they, therefore, try to put their legs on them; the dew-drops on leaves, mixed with them, resemble the pomegranate-seeds in order to eat which they open their beaks.[2] The Sun is the son of

1. Ed. in the Kāvya-mālā, Part 1, pp. 16-22.
2. निर्भिद्य द्रुमारुहाणामतिघनमुदरं येषु गोत्रां गतेषु
द्राघिष्ठ-स्वर्णदण्ड-भ्रमभृतमनसः संनिधित्सन्ति पादान्।
यैः संभिन्ने दलाग्र-प्रचल-हिमकणे दाडिमी-बीजबुद्ध्या
चञ्चू-चाञ्चल्यमञ्चन्ति च शुकशिशवस्तेऽंशवः पान्तु भानोः ॥५॥

Indra by the Eastern horizon as it were and therefore, it appears as though the birth-rites are performed in the morning.[1] The drops of water offered as oblation to the Sun appear like so many jewels in course of their fall to the ground.[2] The Sun is ever merciful to all men inasmuch as it seeks the aid of the Fire-god for their protection during its absence at night.[3]

14. *Yamunā-varṇana, a prose work.*

No complete MS. of it is as yet traced. Only two quotations from it are preserved for us in the Rasa-Gaṅgādhara.[4]

Jagannātha Paṇḍitarāja flourished at a time when even the vernacular poets were excessively fond of introducing alliteration in composition. Several Hindī verses of Vihārin and Sanskrit verses of Jagannātha Paṇḍitarāja are very much alike in style as well as thought.[5]

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1. See v. 8, कीलालैः कुङ्कुमानां, etc.

2. See v. 13, अन्तर्नीरं नदीनां etc.

3. निर्यात्यन्तःसमुद्रं सकलमपि नृणां भारमाधाय वह्ना-
वह्नायाह्नामधीशः स भवतु भवतां भूयसे मङ्गलाय ॥२३॥

4. Nirṇaya-Sāgara ed., p. 22, "तनय-मैनाक-गवेषण-लम्बीकृत-जलधि-जठर-प्रविष्ट-हिमगिरि-भुजायमानाया भगवत्या भागीरथ्याः सखी"; p. 159, "रवि-कुल-प्रीतिमावहन्ती नर-विकुल-प्रीतिमावहति। अवारित-प्रवाहा सुवारित-प्रवाहा।"

5. Cp. e.g.

नीलाञ्चलेन संवृतमाननमाभाति हरिणनयनायाः।
प्रतिबिम्बित इव यमुना-गभीर-नीरान्तरेणाङ्कः॥ P. 258 of RG.

There are traces of the influence of his age upon Jagannātha Paṇḍitarāja; e.g. it was customary among aristocrats during Mughal rule to maintain a couple of pigeons. There is a verse in the Rasa-Gaṅgādhara which refers to a pair of these love-birds.[1]

Jagannātha Paṇḍitarāja is undoubtedly one of the greatest rhetoricians in Sanskrit, if not the very greatest. If he could have completed the Rasa-Gaṅgādhara, he would have undoubtedly eclipsed the glory of all the rhetoricians of India. It is only unfortunate that such an outstanding personality should have faced such a sad end of life. He was a great poet as well as a good prose-writer. It may be taken for granted that his Kāvyaprakāśa-ṭīkā bears the same stamp of rhetorical perfection as the Rasa-Gaṅgādhara does. It is a great pity that such an important work should still be known in name only. We implore to the authorities of the Raghunath Temple Library, Kashmir and Jammu, to undertake the publication of this work at the earliest opportunity. It may also be presumed that the work of our Paṇḍitarāja

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with Vihārin's verse : —

दिप्यो छबीलो मुंह लसै नीले आँचलचीर ।
मनो कलानिधि झलमलै कालिन्दीके नीर ॥

1. निरुध्य यान्तीं तरसा कपोतीं कूजत्कपोतस्य पुरो ददाने ।
मयि स्मितार्द्रं वदनारविन्दं सा मन्दमन्दं नमयांबभूव ॥

P. 97 of R.G.

on Sanskrit Grammar, the Monoramā-kuca-mardana, would be also a work of outstanding merit. Trained in the same school as that of Bhaṭṭoji Dīkṣita and probably, his contemporary too—in any case, a direct disciple of Vīreśvara, son of Śeṣakṛṣṇa, Bhaṭṭoji's guru—Jagannātha Paṇḍitarāja was eminently fitted for the work. Jagannātha's panegyrics of the then kings of India and hymns on various deities are also quite up to the standard of the author of the Rasa-Gaṅgādhara.

JAYADEVA

Only two verses are attributed to Jayadeva in the Padyāmṛta-taraṅgiṇī (vv. 124 and 219). But both the verses are attributed to other poets in other anthologies. Verse 124 is ascribed to Rāmakavi in the Subhāṣita-sāra-samuccaya (v. 802) and is anonymous in the Subhāṣita-hārāvalī (v. 1769) and verse 219 is attributed to Bhojadeva in the Śārṅgadhara-paddhati as well as Sūkti-muktāvalī. Thus, the authority of the PT. is strongly challenged with regard to the authenticity of the attribution of the two verses in question.

Even if there be some truth in the attribution of PT., the poet in question cannot be Jayadeva, son of Bhojadeva and author of the well-known Gītagovinda ; if at all, Jayadeva, son of Mahādeva and author of the Candrāloka and Prasanna-Rāghava may be referred

to. The verses in question are not, however, found in these two works.

KṚṢṆA MIŚRA

Kṛṣṇa Miśra's verses have been quoted in all the leading anthologies[1] and the Padyāmṛta-taraṅgiṇī quotes only two of his verses. Both of them are traced in the Probodha-candrodaya[2] which was composed for the purpose of inducing an unwilling student to philosophical studies. Kṛṣṇa Miśra was an ardent follower of Śaṃkara and seriously took up the cause of propagating the doctrines of the same. In the Prabodha-candrodaya, too, he has attempted to carry out his own mission.

It is known from the work itself that the Prabodha-candrodaya was for the first time staged for celebrating the conquest of Kīrtivarmana and his general Gopāla over Karṇadeva. Kīrtivarman was a Candela king who ruled between 1049 and 1100 and vanquished his enemy about 1065 A.D.[3] Karṇadeva ruled over Cedi from 1040-1070 A.D. He and king Bhīma of Guzrat defeated Bhoja of

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1. See p. xxvii of the Introduction.
2. PT. 271 and 294 = Prabodha C. I. 1 and v. 24 respectively.
3. See Epigraphia Indica, I. 220 ; also JRAS. 1908, 1136.

Dhārā about 1053 A.D.[1] From these dates, it is evident that Kṛṣṇa Miśra flourished in the second half of the eleventh century A.D.

The following evidence also corroborates the assignation of this date to our poet. The word Kṛṣṇa in the following verse in praise of Candraśekhara Sarasvatī, the 47th pontificial head of the Kāmakoṭi Pīṭha (1097-1165 A.D.), seems to refer to Kṛṣṇa Miśra; if so, Maṅkha and Candraśekhara become contemporaries of our poet:—

मङ्ख-श्रीजयदेव-कृष्ण-सुहल-प्रेष्ठैर्महिष्ठैर्वृतः
विद्वद्भिः परितः क्षितिं विरचयन् यात्रां विजैतां कृती[2] ।
विद्यालोककुमारपाल-नृपतेः संसत्-समुत्तंसितं
हेमाचार्यमपि व्यपाकृत गिरा वागष्टक-व्याकृतम्[3] ॥

The characters in the Prabodha-candrodaya are all abstract qualities. Here Error, a vicious king, is represented as the ruler of Benares. His advisers are all sorts of Faults and Vices. They banish Religion and the noble king Reason. In course of time the latter, however, win over the former, and the supremacy of Religion is established.

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1. Vincent Smith, Early History of India, 392; Bendall, History of Nepal, JASB., 1903, 18; R.D. Banerjee, Palas of Bengal, JASB., Memoirs, 1913.

2 i.e. Candraśekhara Sarasvatī.

3. Puṇya-śloka-mañjarī, 20; N.K. Venkatesa's Śaṅkarāchārya and his Kamakothi Peetha, Kumbakonam, 28.

This important work has been commented upon by a large number of well-known scholars such as Appayya Dīkṣita, Ghanaśyāma, etc. Of these, Rāmadāsa flourished before 1545 A.D.,[1] and Śadātmamuni before 1571 A.D.[2]

Kṛṣṇa Miśra, author of the Vīra-vijaya Īhāmṛga,[3] is likely to be identical with our poet. But as even no description of the MS. of the work is available, nothing more than a mere guess is possible at the present stage of our knowledge.

Kṛṣṇa Miśra's verses, quoted in the earlier anthologies, are mostly traced in the Prabodha-candrodaya; e.g. SMV.v. 19, p. 440=PC. IV 21; SMV.v. 3, p. 443=PC. IV. 91; SMV.v. 11, p. 307=PC. II. 1; ŚP. 3081=PC. I. 2.; ŚP. 4067=P.C. I. 5; SUK. V. 17. 4, p. 79=PC. II. 34; SSV, 3078= PC. II. 5; SSV. 3321=PC. I. 29; SSV. 2400=, PC. II. 9. The following verses are not, however traced:—इदमपट्ठ, etc.=ŚP. 875; SMV. v. 39, p. 126; उद्योगिनं पुरुष, etc.=ŚP. 455; मुक्ताभा नृ-कपाल॰= ŚP. 106=SMV.v. 53, p. 25; वयमिह परितुष्टाः,. etc.= SUK. v. 64. 4, p. 320. This confirms that the

1. A MS. of this work is dated 1545 A.D.

2. Ulwar MSS. Cat., 1012. See also Stein's Kashmir and Jammu Catalogue, 78; Bhandarkar's Reports, 1884-1887.

3. Catalogue of Sans. MSS. in the Private Libraries of North West Frontier Provinces, IX. 16.

literary activities of a genius like Kṛṣṇa Miśra were not limited to the composition of the Prabodha-candrodaya only.

Of the verses not traced, the verse ŚP. 106, devoted to the Ganges, is a beautiful one. The drops of the water of the Ganges, scattered around on account of constant movement during the Tāṇḍava dance of Śiva, fall upon human skulls (worn as garland), his matted locks and fiery eyes as well. Consequently, they now resemble the pearls on oyster-shells, the Jasmines on Mallī creepers and parched rice respectively. SUK. v. 64. 4 teaches a moral. Contentment is the cause of happiness; poverty or wealth does not matter in the least, with regard to real happiness. ŚP. is an anyokti on Śuka; real merit counts for nothing to bad people or to those who are not connoisseurs of the subjects concerned.

LAKṢMAṆA BHAṬṬA.

It may be said at the outset that poet Lakṣmaṇa mentioned in the Sūkti-muktāvalī of Jalhaṇa and the Subhāṣitāvalī of Vallabhadeva flourished much earlier than Lakṣmaṇa Bhaṭṭa, author of the Padya-racanā. The Padya-racanā is the source of most of the verses of Lakṣmaṇa Bhaṭṭa quoted in the Subhāṣita-hārāvalī, Subhāṣita-sāra-samuccaya, Sūkti-sundara, Sabhyālaṃkaraṇa, Padyāmṛta-taraṅgiṇī, etc. (See

pp. xxvii-xxviii). Only six verses of Lakṣmaṇa quoted in these works cannot be traced to their sources, viz. तारका-विमल०=SSS. 190; मरुतो हन्त, etc.=SA. 609; रोरीत्येतद०=PT. 47; सरोरुहाम्भोरुह०=SA. 446; स्फुरत्तुरग०=PV. 157 and स्मेरायमाण-वदन०=SSS. 834=SA. 196.

Lakṣmaṇa Bhaṭṭa, quoting the verses of Akbarīya-Kālidāsa in his Padya-racanā, ... not flourish earlier than the sixteenth century A.D.[1] Lakṣmaṇa's verses have been quoted in the anthologies composed in the seventeenth century A.D.[2] Therefore, he must have flourished by or before that time.

Lakṣmaṇa Bhaṭṭa, commentator of the Naiṣadha-carita,[3] and of the Gīta-govinda,[4] is probably identical with our poet. He also appears to have composed, in collaboration with Vidyādhara, a work called

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1. For the date of Akbarīya-Kālidāsa, see Introduction in loco.

2. These anthologies are the Subhāṣita-hārāvalī, Padya-veṇi, Padyāmṛta-taraṅgiṇī, etc.

3. Peterson's Report, IV. 27 ; Kashmir Catalogue, 69.

4. This was composed in 1586 A.D. at Puruṣottama-kṣetra; Mysore Catalogue. 245. The identity of लक्ष्मणभट्ट, author of the राघव-पाण्डवीय-टीका and सूक्तावली, with our poet, remains for the present uncertain. The Rāghava-Pāṇḍavīya-ṭīkā has been published from Bombay. For the Suktāvalī, see Peterson's Reports, III. App. 54 ; IV. cvii (MS. incomplete).

Pratinaiṣadha during the reign of Shah Jahan in 1652 A.D. (Saṃvat 1708).

One Lakṣmaṇa Kavi, son of Viśveśvara and Bhavānī of Benares, was a court-poet of king Śāha of Tanjore (1684-1710). Two of his works, one poetical, viz. Śāharāja-sabhā-sarovarṇinī (MS. No. 4235 of Tanjore MSS. Library)[1] and the other rhetorical, viz. Śāharājīya (MSS. No. 5304-5305) of the same Library, are at present known. In the latter which is of the same type as the Pratāparudrīya of Vaidyanātha, king Śāha, patron of Lakṣmaṇa, is praised in almost every stanza.[2]

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1. The last verse and colophon of the work are given below:—

> शाहेन्द्रो महितः श्रयन्ति विबुधाः शाहेन्द्रं नो समः
> शाहेन्द्रेण च रोचतेऽखिल-कला शाहेन्द्राय क्षितौ ।
> शाहेन्द्रात् सुकृतं कलौ वर-गुणाः शाहेन्द्रस्यैव त-
> च्छाहेन्द्रे तनया भवन्त्विवति परं त्वाशासनीयं बुधैः ॥

इति श्रीविश्वेश्वर-शास्त्रि-सुत-लक्ष्मण-विरचिता शाहराज-सभा-सरोवर्णिनी कलि-कोत्कलिकाख्या चूर्णिका सम्पूर्णा ।

2. Lakṣmaṇa pays homage to his parents in the Introductory verse No. 3:—

> काशी-निवास-चतुरौ पितरौ भवानी-
> विश्वेश्वरौ सुकृति-रोचित-सच्चरित्रौ ।
> धी-सिद्धये सपदि लक्ष्मण-नामधेय-
> बालो नमामि नितरामतिमाननीयौ ॥

Colophon:—
एवमत्र ग्रन्थे श्रीशाहमहाराजे उचिताः सर्वेऽलङ्काराः सभेद-लक्षण-लक्ष्यं प्रतिपादिताः । These two MSS. have not as yet been published.

This Lakṣmaṇa does not seem to be identical with our poet as nowhere in the large number of verses of Lakṣmaṇa Bhaṭṭa collected by us is there any reference to king Shahji.

Lakṣmaṇa quotes in the PR. the verses of one Veṇīdatta, son of Bhogin. Veṇīdatta, author of the Padyaveṇī, was the son of Jagajjīvana. Therefore, these two Veṇīdattas cannot be identical provided Bhogin be not an alternative name of Jagajjīvana. The verses of Lakṣmaṇa Bhaṭṭa may be classified as follows: —

1. Grantha-kartṛ-maṅgalācaraṇādi; PR. 1. 1-5
2. Incarnations of Viṣṇu.
   (a) Nṛsiṃha: PR. 2. II
   (b) Rāma: PR. 3. 17 = SHV. 12
3. Gods.
   (a) Śiva: PR. 5. 26
       ,, : Tāṇḍava: PR. 6. 29.
   (b) Gaṇeśa: PR. 6. 30 = PV. 10
   (c) Bhavānī: PR. 6. 34 and PR. 6. 35
   (d) Ganges: PR. 8. 42 = PT. 41
   (e) Maṇikarṇī: PR. 8. 44
4. Fame, etc.
   (a) Fame: PR. 9-10. 1-3
       op. cit. 4 = SS. 58
       ,, 5 = ,, 59
       ,, 6 = ,, 60
       PR. 11-12. 16

(b) Fame of the enemy: PR. 12. 17
(c) Prowess: PR. 12. 19=SS. 100
(d) Fame and Prowess: PR. 14. 27
(e) Gift: 14. 30-31

5. King.

Eulogy of King (?) Rāmacandra: PT. 47 (not found in the PR.)

(a) Starting for conquest: PR. 17. 9
(b) Fight: PR. 22. 23=PV. 154
(c) Battle-field: PR. 23. 44=SS. 166
,, ,, : ,, 24. 45=SS. 167
,, ,, : PV. 157 (not found in PR.)
(d) Wife of the enemy: PR. 25. 55, 25-26. 56 and 26. 57

6. Sentiments:—

(a) Śṛṅgāra: Kāma-prabhāva: PR. 29. 2
Vayaḥ-sandhi: PR. 30. 6
,, 30. 7 SSS. 800
Tāruṇya: ,, 31. 17 SA. 204
,, : SSS. 834=SA. 196 (not found in the Padya-racanā of L.B.)

7. Features of a beautiful damsel:—

(a) Hair: PR. 31. 32. 18
(b) Face: PR. 32. 23
,, 33. 24

(c) Glance: PR. 34. 32 = PV. 241 = SA. 85
,, 34. 33

(d) Nāsā-mauktika: 34. 36

(e) Breasts: 36. 46

(f) Middle of the body: 36. 50

(g) Romāvalī: 37. 55-56

8. Separated woman and man: PR. 39. 1

(a) woman PR. 39. 2 = PT. 170
,, 40.3

(b) man: ,, 44. 8-10

9. Women:—

Navoḍhā-vāhya-suratārambha: SA. 446 (not found in PR.)

(a) Prauḍhā: 50. 25 = SA. 453

(b) Kulaṭā: 52. 41

10. Love:—

(a) Mānāpanoda: PR. 55. 15

(b) Paraspara- prīti- pralāpa: PR. 55. 16 = SA. 780 = SSS. 684 (Nāyikāyāḥ)

(c) Do: PR. 55-56. 17-18 = SSS. 685-686

(d) Rata praśaṃsā: PR. 56. 19 = SSS. 697 = SA. 457

(e) Ratārambha: PR. 56. 20 = SSS. 704
,, 56. 21 = SA. 445

11. Different parts of the day, sports, etc.:—

(a) Morning: PR. 62. 17

(b) Forest-sports: PR. 64. 33 = SSS. 86

(c) Dṛṅmīlana-krīḍā: PR. 66. 43 = SA. 170

12 Nature: —

(a) Stars: PR. 69.7 = SA. 375
· SSS. 190 (not found in the PR.)

(b) Moon: PR. 70. 8 = SA. 394
,, 70. 13 and 71. 18

(c) Wind: SA. 609 (not found in the PR.)

13. Nāyakas: —

(a) Dakṣiṇa-nāyaka:		PR. 73. 7
(b) Mānī	,,	PR. 74. 11
(c) Śiśu	,,	PR. 74. 16
(d) Vṛddha	,,	PR. 75. 18
(e) Vidagdha	,,	PR. 75. 19

14 Seasons: —

(a) Rainy-season: PR. 75. 23

Roaring of clouds: PR. 76. 31 = SA. 560
,, ,, PR. 76. 32 = SA. 561
,, ,, PR. 76. 33 = SSS. 365

A separated woman in rainy-season:
PR. 77.36 = SSS. 393

A separated woman in rainy-season:
(contd.)

A fire-fly in rainy-season:
PR. 77. 37 = SA. 557

(b) Autumn: PR. 78. 1 = SSS. 402 = SA. 589
,, PR. 79. 9

(c) Hemanta: PR. 80. 14 = SSS. 427

Hemanta: PR. 80. 15 = SSS. 433
,, PR. 80. 16
(d) Winter: PR. 81. 22-23
(e) Spring (i) Vasanta-saṃdhi: PR. 81-82. 28-29
(ii) Vasanta: 82. 30
(f) Summer: PR. 82. 35: SA. 530
,, : PR. 82. 36.

15 Sentiments: —
(a) Hāsya: PR. 84. 4-5
(b) Karuṇa: PR. 84. 6
(c) Raudra: PR. 86. 15
(d) Bhayānaka: PR. 86. 20
(e) Bībhatsa: PR. 87. 22
(f) Adbhuta: PR. 87. 25
(g) Śānta: PR. 87-88: 27-39
,, : PR. 92. 66 and 68

16 Anyoktis: —
(a) Kalpadruma: PR. 93. 2
(b) Mango: PR. 94. 12
(c) Palm: PR. 95. 17
(d) Tree: PR. 95. 18
,, : PR. 96. 21
(e) Lotus: PR. 96. 22
,, : PR. 93. 23 = PV. 735
(f) Lily: PR. 93. 25
(g) Bees: PR. 97. 28-29
(h) Cuckoo: PR. 97. 33

(i) Cātaka: PR. 98. 35
(j) Parrot: PR. 98. 37-38
(k) Swan: PR. 99. 41
(l) Spring: PR. 100. 50-51
(m) Lion: PR. 101. 57
(n) Elephant: PR. 102. 62
(o) Deer: PR. 103. 71
(p) Cloud: PR. 103-104. 72-75
(q) Wind: PR. 105-82

17 Miscellaneous:—

(a) Kautukākhyāna: PR. 106. 2
(b) Citra-Kāvya: PR. 110. 28-29
(c) The miser: PR. 113. 51
(d) A wicked person: PR. 114. 57
(e) Penance-grove: PR. 116. 70
(f) Kāvya-praśaṃsā: PR. 119. 92-93

The predecessors or contemporaries of Lakṣmaṇa Bhaṭṭa whose verses have been quoted in the Padya-racanā, are:—

1. Acala: 64. 32
1a. Akbarīya-Kālidāsa: 11. 14; 21. 27
2. Amaruka. 54. 11; 55. 14
3. Ambaṣṭha: 14. 29; 76. 29
4. Avantivarman: 62. 18
5. Avilamba: 54. 8
6. Ānandavardhana: 102. 63

7. Bābū Miśra : 54. 9
8. Bāṇa : 48. 12
9. Bhānukara : 2. 10; 3. 14; 4. 19; 4. 23; 5. 24-25; 5. 28; 7. 38; 7. 40; 8. 45-46; 9. 47; 10. 8; 13. 23-25; 14. 32; 15. 33; 16. 38-39; 16. 3-4; 17. 6-8; 18. 14-15; 19. 16-20; 20. 26; 21. 32; 22. 34-35; 24. 49; 25. 50; 27. 63-66; 28. 68-70; 30. 8-9; 31. 15-16; 32. 20; 33. 25-26; 33. 29; 34. 31; 36. 47; 36. 49; 37. 51-52; 38. 59-60; 38. 63; 39. 65-67; 41. 13-16; 42. 17-18; 46. 19-20; 46. 4; 47. 7-8; 48. 14-15 49. 17; 49. 22; 50. 23-24; 50. 26-27; 51. 29-34; 52. 35; 52. 38-39; 53. 2-6; 54. 7; 54. 12; 56. 22-23; 57. 25-26; 58. 34-35; 59. 41-42; 61. 12-13; 64. 29-30· 65. 36-38; 67. 49-51; 68. 55; 69. 3-4; 70. 9-10; 72. 21; 72. 3; 73. 4-6; 73. 8-10; 74. 15; 74. 17; 75. 22; 77. 38; 78. 39; 78. 2-4; 79. 11-12; 80 19-20; 81. 21; 82. 32-34; 83. 39-41; 84. 1; 84. 7; 86. 18-19; 87. 26; 92. 67; 97. 34; 99. 43-44; 100. 49; 102. 59; 103. 69-70; 106. 86; 108. 17; 112. 50; 114-115, 62-65; 116. 71-72; 119. 90-91

Bhānu Miśra [=Bhānukara] : 6. 32-33

10. Bhojadeva : 101. 53
11. Bhartṛhari : 59. 39; 89. 40-44; 115. 67-68 92. 62; 98. 39; 102. 61; 111. 38; 111. 40; 112. 41

31. Kavikaṅkaṇa: 80. 13
31a. Kavīndra: 58. 36
32. Kavirāja 77. 34; 79. 8; 117. 80
32a. Kṣemendra: 7. 39; 84. 2
34. Lakṣmaṇa.
35. Lakṣmaṇa Ṭhakkura: 46. 3
36. Lakṣmaṇa Sena: 103. 68
37. Lakṣmīdhara: 37. 57
38. Līlāvatīkāra: 85. 11
39. Mahādeva: 95-19
40. Māgha: 3. 13; 62. 16; 72. 22
41. Maithila: 43. 4
42. Morikā: 48. 13
43. Murāri: 116. 73-74
44. Nārāyaṇa: 86. 16
45. Nidrādaridra: 45. 15
46. Parimala: 106. 90
47. Pāṇini: 77. 35
48. Rāghavacaitanya: 118. 84
49. Raghupati: 76. 28
50. Raṅganātha: 104. 76
51. Ratnākara: 26. 60; 67. 47
52. Rāmacandra: 1. 6; 2. 7-9; 3. 12; 4. 20-21; 10. 9; 15. 34; 17. 10; 35. 38; 40. 4-5; 43. 3; 58. 31; 59. 38; 62. 19-20; 76. 26-27; 76. 30; 97. 32; 117. 79
53. Rudra: 48. 19; 69. 2

Works quoted by name in the Padya-racanā.

1. Bhoja-prabandha: 61. 11; 79. 7; 94. 10-11; 104. 77; 113. 55
2. Bilhaṇa-śataka: 90-91; 51-60
3. Mahākāvya: 18. 12
4. Mahānāṭaka: 3. 16; 11. 13; 13. 26; 15. 36; 18. 11; 28. 76
   [Hanūmataḥ]: 72. 2
5. Veṇī-saṃhāra-nāṭaka: 23. 43; 24. 47
6. Vāśiṣṭha or Yoga-vāśiṣṭha: 112. 42

Lakṣmaṇa Bhaṭṭa as a poet

Lakṣmaṇa Bhaṭṭa has a graceful style and a high-soaring imagination. Thus, addressing a king, the poet says that his fame is nothing but mercury which, being heated on the flames of the king's prowess, gushes out and gets stuck to the sky in the form of stars.[1]

Again, his fame is the supreme mistress of the three worlds as it were, sporting as it does in the

1. अये नृपति-मण्डली-मुकुट-रत्न युष्मद्भुजा-
महोष्म-तति-संजुषा बत भवत्-प्रतापार्चिषा ।
द्विषामतिभृशं यशः प्रकट-पारदोध्मापना-
दुदस्फुटत तारका-कपटतो विहायस्तटे ॥
PR. 12.19=SS. 100

Milk-Ocean, washing its feet with nectar, making the lunar beams its clothes, anointing its body with sandal paste, dancing at sweet will on the head of Ananta and sleeping on the moon.[1]

The rainy-season is out for conquering the world, for it is evidently sent for that purpose by Kāmadeva. Again, the poet presumes that the enveloping of the moon by the cloud at that time is indicative of eating curd and the plentiful Durvā-grasses growing then, of the symbolic auspiciousness during its start.[2] Our poet thinks, the rumbling sound of clouds is nothing but the piteous cry of the lunar and solar discs as well as the stars devoured by the clouds from within the stomachs of the same.[3] Again he fancies that the reverberating sound of clouds is nothing but the trumpetting of Kāmadeva as to the punishment

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1. दुग्धाम्भोधावगाधे विहरति सुधया क्षालयत्यङ्घ्रि-युग्मं
कृत्स्नां ज्योत्स्नां दुकूलं कलयति मलयोद्भूत-चर्चां तनोति ।
स्वच्छन्दं नृत्यति द्रागुरगपति-शिरस्येव निद्राति चन्द्रे
त्वत्कीर्तिः स्वामिनीव त्रिजगति विहरत्येवमुर्वीश गुर्वी ॥
PR. 10.5=SS. 59

2. कामेन कामं प्रहिता जवेन प्रावृट् चचाल त्रिजगद्विजेतुम् ।
किं चन्द्र-बिम्बं दधि भक्षयन्ती संधारयन्ती हरितः शुभाय ॥
PR. 75.23=SSS. 348=SA. 551

3. चन्द्र-बिम्ब-रवि-बिम्ब-तारका-मण्डलानि घन-मेघ-डम्बरैः ।
भक्षितानि जलदोदरेषु तद्रोदन-ध्वनिरिवैष गर्जितम् ॥
PR. 76.32=SA. 561

of an angry woman forthwith if she persists in her wrath any longer.[1]

The fire-flies are nothing but sparkles of the fire of lightning shooting out on account of the collision between the cloud and the sky.[2]

Again, our poet is not lacking in sly humour. Thus in a verse he opines that the cow-herdesses had better play hide and seek without Kṛṣṇa; for, if he once hides himself in Tulasī leaves, he cannot be found out as the Tulasī leaves and Kṛṣṇa are of the same colour.[3]

The Anyoktis of Lakṣmaṇa Bhaṭṭa are fine. The lotus-leaf, born though it is of muddy water, is itself very pure and is not stained in the least by it.[4]

Women in love have been beautifully portrayed by the poet. A woman in her blossoming youth,

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1. या कामिनी सा यदि मानिनी स्यात्स्मरस्य राज्ञो ह्यपराधिनी स्यात् ।
इतीव दण्डैः किमु ताड्यतेऽसौ कादम्बिनी काम-नृपस्य ढक्का ॥
PR. 76.31

2. खद्योत-पोत-प्रकराः समं खे द्योतन्त एते द्युतिभिः प्रचण्डाः ॥
पयोद-संघट्ट-विघट्टनस्य किं वैद्युतस्य ज्वलनस्य खण्डाः ॥
PR. 77.37=SA. 557

3. एनं विहाय तुलसी-विपिनोपकण्ठं
गोप्यः परत्र नयनाम्बुज-मीलनानि ।
कुर्वन्तु किन्तु तुलसी-दल-नील-भासं
का वा मुकुन्दमनुविन्दतु लीनमस्मिन् ॥
PR. 66.43=SA. 170

4. रे पद्मिनी-पत्र भवच्चरित्रं चित्रं प्रतीमो वयमत्र किञ्चित् ।
त्वं पङ्क-जन्माऽपि यदृच्छ-भावादपि स्पृशस्यम्बु न पङ्कसङ्गि ॥
PR. 96.23

using her eye-brow constantly as the bow of Madana,[1] falls headlong in love; consequently, separation from the lover is what she dreads most and hates like hell. The lover is her whole existence.[2] Even the wind dallying with her like a lover pains her the most.[3] The lover, however, returns and prevails upon her for giving up her wrath; he praises her for her beauty and personal charm.[4] She in her turn tells him that it is only unfortunate that she has

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1. उदञ्चद्वक्षोज-द्वय-तट-भर-क्षोभित-कटि
स्फुरद्गम्भ्यां मन्दीकृत-विलसदिन्दीवर-युगम् ।
समुद्यद्-भ्रू-भङ्ग-प्रविहित-धनुर्भङ्गमनिशं
वयस्तत्पद्माक्ष्याः कथमिव मनो न व्यथयतु ॥
PR. 31. 17=SA. 204

2. इयं धत्ते धीरे मलयज-समीरे न च मुदं
न पद्मानां वृन्दे ललित-मकरन्देऽपि रमते ।
न वा सा सानन्दा भवति नव-कुन्दावलि-कुले
तदेतस्या बाधाहरमपि समाधानमिह किम् ॥ PR. 39.2

3. ददात्यधर-चुम्बनं नयन-पङ्कजं मुद्रय-
त्यमन्द-पुलकं मनागमलमङ्गमालिङ्गति ।
विचालयति चालकं चपल-लोचनानां हठा-
त्तनोत्यविनयं मरुत् प्रिय इवैष हैमन्तिकः ॥

4. a. त्वदीय-मुख-पङ्कजं यदि विधोरलं वार्तया
तवाधर-सुधा यदा भवति किं सुधा नो मुधा ।
त्वदङ्ग-परिरम्भणं भवा कृतं सुधा-गाहनै-
स्त्वदीय-दृगनुग्रहस्तदपि धिग धिगैन्द्रं पदम् ॥ PR. 55.17

b. दृश्यं चेन्मुख-पङ्कजं तव यदि श्राव्यं तव व्याहृतं
घ्रेयं चेन्मुख-सौरभं तव यदि स्वाद्यं तवौष्ठामृतम् ।
स्पृश्यं चेत्कुचयोर्युगं तव परं ध्येयं सुरूपं तव
त्वं सर्वेन्द्रिय-वागुरेव विषयः कस्येन्द्रियस्यासि न ॥
PR. 55.18

only two eyes to witness that beauty which is worth visiting with thousand eyes.[1]

Lakṣmaṇa Bhaṭṭa is an adept in the employment of the figures of speech. Thus, describing how the king obtained Fortune by churning the Battle-sea with the elephant-rod, the poet furnishes us with a good example of the Metaphor.[2] Our poet declares the moon to be the lion of the sky-forest, the umbrella of king Kāmadeva, the play-ball of the damsels presiding over horizons, etc. and thus gives us a fine instance of the Mālā-rūpaka (or a series of Metaphors).[3] The description of the morning-breeze, lying within the breast-garments of a Cola-damsel, shaking the hair of Kerala-ladies, feeling inclined to embrace the beautiful brows of the women

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1. सहस्र-नेत्रैः प्रिय-गात्र-शोभां विभावनीयां तु निभालयन्त्याः ।
किं लोचनाम्भोरुह-युग्म-पत्रं विधाय धातः परिवञ्चिताऽस्मि ॥
PR. 55.16 = SA. 780 = SSS. 684

2. कृपाण-किरणानलं रुधिर-नीर-पूरच्छटा-
जटाल-तल-संकुलं भट-तिमिङ्गिलैराकुलम् ।
प्रमथ्य समरार्णवं वरमकर्षि लक्ष्मीस्त्वया
विधाय मद-मन्थरं मथन-मन्दरं सिन्धुरम् ॥
PR. 22. 33 = PV. 154

3. गगन-विपिन-सिंहः कामभूपातपत्रं
निखिल-दिगबलानां कन्दुकं क्रीडनाय ।
मणिरिव रवि-भर्तुः कार्मणः पार्वणोऽयं
जयति कुमुदबन्धुर्बन्धुरश्चन्द्र-बिम्बः ॥

of Lāṭa and befriending the blossomed lotuses, constitutes what is known as Svabhāvokti or Jāti.[1]

MAṆḌANA KAVI

The name of Maṇḍana Kavi is not found in any other anthology than the PT. Kielhorn notices in his Catalogue of Sanskrit MSS. existing in the Central Provinces, Nagpur, 1874, one grammatical work called Upasarga-maṇḍana by Maṇḍana Kavi. No other work by him is known. The PT. quotes only a single verse by Maṇḍana Kavi (No. 99). Until further evidence is forthcoming, the upper limit of his date cannot be fixed; but the lower limit of his date cannot be later than 1662 A.D. when the PT. was composed.

The verse deals with a matter-of-fact description of an archer ; the beauty of the verse, however, lies in its employment of the figure of speech Śleṣa.[2]

MŪRTA KAVI

No further trace of this poet is available in any other work than the anthologies and that is also limited

1. चोलाङ्गना-कुच-निचोल-तलानुलीनो
द्राक्-केरली-तरल-कुन्तल-कम्पनोत्कः (लोलः)।
लाटी-ललाट-तल-शोषण-मानसोऽयं
फुल्लारविन्द-वन-बन्धुरुपैति वायुः। PR. 61. 9=SSS. 27

2. For the different interpretations of the words used in this verse, see References and Notes, p. 87.

to a single verse.[1] Again, the Subhāṣitāvalī records the name of the poet as Mūrkha whereas the later anthologies record the same as Dhūrta. Whatever, be the name of the poet, as the verse has been quoted in the ŚP. it must have been composed by the fourteenth century A.D. if not earlier.

PADMĀVATĪ

Detailed account of the life and literary activities of this poetess has been given in my Sanskrit Poetesses, Part I, pp. xxiii-xxix.

PṚTHVĪDHARA ĀCĀRYA

Only one verse of this poet has been quoted by Haribhāskara in the PT.[2] Our poet Pṛthvīdhara is, probably, identical with the author of the Bhuvaneśvarī-stotra,[3] Laghu-saptaśatī-stotra[4] and Sarasvatī-stotra.[5] One Śambhunātha was his Guru. There is no evidence to establish the identity of Pṛthvīdhara

1. See p. xxviii, Introduction.

2. No. 34.

3. It is also called Siddha-sārasvata-stotra; Oxford Catalogue, 110 a; Peterson's Report, 2.197.

4. An epitome of the Devī-māhātmya. Peterson's Report, 3.400; Mitra's Notices, 2216.

5. Burnell's Classified Index to the Sanskrit MSS. in the Palace at Tanjore, 200 a.

Bhaṭṭa mentioned in the ŚP. and SSV. with our poet. The SMV. quotes three verses of Pṛthvīdhara Ācārya; and, therefore, the poet must have flourished before the date of the composition of the SMV. i.e. the 13th century A.D.

Pṛthvīdhara pays homage to Sarasvatī in his verse quoted in the PT.[1] He prays to her for allowing him the pleasure of real wisdom, derived from the mere utterance of her holy name. Her self is constituted of the three parts into which the fundamental Mantra is divisible.[2]

In one verse he pays his homage to the river Godāvarī for her holy waters; the sun shines, says the poet, for touching her with his rays and the waters of all other rivers are holy, because the sanctified rays of the sun touch them. The Godāvarī is simply incomparable.[3] He also depicts the picture of a woman separated from her beloved in one verse.[4] In his Anyokti on the cobra,[5] the serpent is advised to expand its hood only so far as would befit it; it must not transgress its proper limit; if it does,

1. PT. 34.

2. Viz. Vāgbhava=Ariṃ; Kāma=Klīṃ; Parā=Sauḥ—worshipped in the Ādhāra, hṛdaya and Śikhā.

3. SMV., v. 19, p. 372.

4. SMV., v. 3, p. 133,

5. SMV., v. 30, p. 128.

it will face the danger of being attacked by Garuḍa. A person is here advised by the poet to proceed only that much as it befits him ; he must not transgress his proper limit in any case.

RĀMACANDRA BHAṬṬA OF AYODHYĀ

In v. 13 of the Padyāmṛta-taraṅgiṇī, the name of the poet is given as Ayodhyākā Rāmacandra Bhaṭṭa. One verse of Rāmacandra has also been quoted in the PV. in which the poet highly praises his patron Vīrasiṃha.[1] The same poet wrote his Rādhā-carita at his instance.[2] From the Kṛṣṇa-kautūhala-kāvya[3] it is known that one Rāmacandra Bhaṭṭa, younger brother of Vallabha Ācārya, son of Lakṣmaṇa Bhaṭṭa, born about 1484 A.D. in Kankaravada in the Telinga country, composed the work in 1520 A.D. From the concluding verse and the colophon of the Rasika-rañjana and its commentary,[1] we come to know that these were composed

1. V. 62.
2. Haraprasāda Śāstrin's Notices, I. 313.
3. Paṇḍita, vi. 108.
4. Kāvya-mālā, IV, pp. 96-149.:—
श्रृङ्गार-वैराग्य-शतं सपञ्चविंशत्ययोध्या-नगरे व्यधत्त ।
अब्दे वियद्वारण-बाण-चन्द्रे (१५८०) श्रीरामचन्द्रोऽनु च तस्य टीकाम् ॥
श्रीरामचन्द्र-कविना काव्यमिदं व्यरचि विरतिबीजतया ।
रसिकानामपि रतये श्रृङ्गारार्थोऽपि संगृहीतोऽत्र ॥
इति श्रीलक्ष्मणभट्ट-सूनु—श्रीरामचन्द्र-कवि-कृतं सटीकं रसिक-रञ्जनं नाम श्रृङ्गार-वैराग्यार्थ-समानं काव्यं संपूर्णम् ।

by Rāmacandra Bhaṭṭa, son of Lakṣmaṇa Bhaṭṭa, in Ayodhyā in the year 1524 A.D. Rāmacandra Bhaṭṭa, son of Lakṣmaṇa Bhaṭṭa, also composed the Gopāla-līlā-kāvya.[1]

From the details given above, it is found that Rāmacandra Bhaṭṭa, though a southerner, was patronised by Vīrasiṃha of Ayodhyā, and as the poet expressly refers to Ayodhyā and Vīrasiṃha in the works mentioned above, it may be concluded that all these works are by the same author. Again, Vīrasiṃha, son of Madhukar Shah and grandson of Pratāparudra ruled at the time when the books dated above were composed. So there is no chronological difficulty at all. Vīrasiṃhadeva's son Candrabhānu was the patron of Ananta Paṇḍita who composed his commentary Vyaṅgyārtha-kaumudī on the Rasa-mañjarī of Bhānucandra in 1685 A.D.[2] Supposing that Candrabhānu was a senior contemporary of Ananta Paṇḍita, the date appended to the Vyaṅgārtha-kaumudī by the author himself also fits in well with the date of Vīrasiṃhadeva, father of Candrabhānu.

1. Published from Benares, Medical Hall Press, 1872.

2. Peterson's Reports, IV. 29. He also wrote a commentary called Vyāṅgārtha-dīpaṇa on the Āryā-sapta-śatī of Govardhana, dated 1645 A.D.; see Kāvya-mālā.

So there is no doubt that Ayodhyāka Rāmacandra Bhaṭṭa quoted in the PT. and Rāmacandra Bhaṭṭa of the PV. referring to Vīrasiṃha in his verse are identical and also that the same poet was the author of the Rasika-rañjana, Kṛṣṇa-kautūhala-kāvya and Gopāla-kāvya. The two verses of the poet on Romāvalī quoted in the SHV.[1] are probably quoted from the Romāvalī-śataka ascribed to him.

The total number of verses of Rāmacandra Bhaṭṭa collected from various anthologies is 20. The verses may be classified as follows:—

1. Incarnations of Viṣṇu:—

(i) Matsya	PV. 851	(v) Balarāma	PV. 861
(ii) Kūrma	PV. 852	(vi) Buddha	PV. 863
(iii) Nṛsimha	PV. 856	(vii) Kṛṣṇa	PT. 13
(iv) Paraśurāma	PV. 859		

2. The King:—

Stuti	PV. 62, SS. 45
Prasthāna-varṇana	SS. 149, PT. 94
	SS. 151 and 152

1. (a) SHV. 1691:—

अमुष्मिन् लावण्यामृत-सरसि नूनं मृगदृशः
स्मरः सर्व-प्लुष्टः पृथु-जघन-भागे निपतितः ।
तदङ्गाङ्गाराणां प्रशम-पिशुना नाभि-कुहरा-
च्छिखा-धूमस्येयं परिणमति रोमावलि-मिषात् ॥

(b) SHV. 1698:—

उपाकृताया नव-यौवनेन यान्त्या गलत्-साञ्जन-बाष्पपूरम् ।
बाल्य-श्रियः किं पदवी विरेजे रोमावली खञ्जन-लोचनायाः ॥

3. Description of features:—

Sīmanta-tilaka	SHV. 1582
Karṇa-tāṭaṅka	PV. 256
Romāvalī (2)	SHV. 1691 and 1698

4. Love:—

Surata-varṇana (2)	PV. 469 = SSS. 712
	SSS. 715

5. Season:—

Rainy-season	SSS. 369

6. Anyokti:—

The bee	PV. 686

In his verses on Kṛṣṇa he very much regrets for wasting time in vain; Kṛṣṇa was an inmate of his heart, still he could not recognise him.[1]

The poet prays for the blessings of Nṛsiṃha whose nails, besmeared with Haraṇyakaśipu's blood, resembles a sprout tinged with the red glow of the evening.[2] Rāmacandra praises Balarāma for bringing down even the lunar disc from heaven, drinking the nectar in it and making an attempt to use

1. PT. 13, मया वारं वारं, etc.
2. PV. 856:—

दितितनय-रुधिर-दिग्धा नरसिंह-नखाः सुखाय कल्पन्ताम् ।
उदिताः कलाङ्कुरा इव सन्ध्या-रागारुणाः शशाङ्कस्य ॥

the same as a drinking vessel later on.[1] The poet also pays homage to the Lord Buddha for his bold stand against killing any animal and for his advocacy of the doctrine of mercy. The Buddha was not opposed to the Vedas; on the other hand, he, possessed of true knowledge as he was, acted as a true follower of the Vedas when he stated that non-violence was the highest religion.[2] The other verses of the poet on the Incarnations of Viṣṇu also exhibit his great religious fervour. As his verses on Seven Incarnations of Viṣṇu have been traced, it may reasonably be assumed that he wrote on the remaining three[3] as well. Presumably, he wrote a Daśāvatāra-stotra either as a separate hymn or as a part of a

1. निष्पात्याशु हिमांशु-मण्डलमधः पीत्वा तदन्तःसुधां
कृत्वैनं चषकं हसन्निति हलापानाय कौतूहलात् ।
भो देव द्विज-राजि मादृशि सुधा-स्पर्शोऽपि न श्रेयसे
मां मुञ्चेति तदर्थितो हलधरः पायादपायाज्जगत् ॥
PV. 861

2. अधर्म-साधनं बुधा मुधा न जन्तु-हिंसनं
सृजन्तु वेद-निन्दया भजन्तु केवलं दयाम् ।
इति प्रबोधयन् विधिं विधाय वैदिकीं विधिं
विशुद्ध-बोध-बन्धुरन्तरेधि बुद्धदेव नः ॥
PV. 863

3. Viz. Varāha, Rāma and Kalkin.

complete work such as his Gopāla-līlā-kāvya.[1] That he was religiously minded is seen from his complete works on Gopāla, Rādhā, etc.

In his verse on the eulogy of King Vīrasiṃha,[2] the poet has exhibited a striking ingenuity. He says that the King and his enemy are in all respects just the same except that only the first letter of each adjective is to be dropped with regard to his enemy. Thus, the king is Vaikuṇṭhābhaḥ prakamām and his enemy as Kuṇṭhābhaḥ prakamām;[3] again, the king is Kamala-yuta-śirāḥ while his enemy Mala-yuta-śirāḥ[4] and so on.[5] And consequently, the contrast between Vīrasiṃha and his enemy is brought out simultaneously and exhibited graphically. *This is a marvellous verse.*

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1. Owing to the exigencies of international situation, this work together with other rare, out-of-print and valuable works has been sent away from Calcutta; so, no verification is possible now.

2. वैकुण्ठाभः प्रकामं कमलयुत-शिराः कुञ्जराकृष्ट-दृष्टिः
कोदण्डोदार-नामा नमित-परिजनो विश्व-विख्यात-कीर्तिः ।
सुंदर्यासक्त-चित्तः समरण-विजयः कंकणाहार-युक्तो
वीर श्रीवीरसिंह त्वमिव तव रिपुः किन्तु मुक्तादिवर्णः ॥ PV. 62

3. i. e. the king resembles Kṛṣṇa whereas his enemy is devoid of any glow.

4. i. e. the king's head is adorned with lotuses whereas that of his enemy is defiled.

5. The king is Kuñjarākṛṣta-dṛṣṭiḥ i.e. the attention of the king is always directed to the elephant for hunting

The verse on the prowess of the king[1] is slightly indelicate but the pun in it enhances the beauty of the verse. The poet in two other verses preserved in the Sūkti-sundara[2] praises the king starting for conquest. In one he fancies that the fire emerging out of the nether-regions after the breaking atwain of the earth would have destroyed the whole world, if the torrential tears of the wives of his enemies did not extinguish the same forthwith. In the other, the poet fancies that on account of the majestic marching of the king, the earth bends low; she tries to cover as it were the two breasts that are nothing but the Eastern and Western Ghats by means of the rolling skirts in the form of waves resounding like the beating of drums.

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excursions, war-purposes, etc. whereas the enemy has defective eyesight on account of old age. The king is kodaṇḍodāra-nāmā i.e. is well-known as an archer whereas his enemy is notoriously vicious. Vīrasiṃha has innumerable attendants whereas those of his enemies are limited. The former is celebrated throughout the world while the latter is like a dog. The former is attached to the beautiful ladies whereas the latter is attached only to the cave i.e. is compelled to reside in caves. The king conquers his equals in fight whereas his enemy courts death. The king is well-clad and well-fed while his enemy lives on particles of food-stuff.

1. PT. 94.
2. Verses 151 and 152.

The verse of Rāmacandra Bhaṭṭa on the Sīmanta-tilaka[1] is identical in sense with Padmāvatī's verse Kastūrī-tilakaṃ tasyāḥ, etc.[2]

In his verse on the rainy-season, he humorously says that whatever be the difficulties of all others in ascertaining whether it is day or night—so cloudy the sky becomes—even during the day-time, Kṛṣṇa has a means of escape from this trouble; he touches again and again his navel-lotus and ascertains for himself.[3]

Thus we find that amongst the verses of Rāmacandra, some are grand. The excellence of some from this rhetorical point of view also is quite manifest. The utprekṣās of Rāmacandra are indeed refreshing and befit a first-class poet.

SADĀŚIVA

The Padyāmṛta-taraṅgiṇī quotes a single verse of Sadāśiva which is also found in the PV. and SHV. The SSS. quotes four verses of Sadāśiva, only

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1. तस्या मृग-मद-बिन्दुर्जनयति शोभां भ्रुवोरन्तः ।
कोदण्ड-मुष्टि-लग्नं फलमिव कामस्य बाणस्य ॥
SHV.1582

2. V. 57 of Sanskrit Poetesses, Part A.

3. If the lotus be not closed, it must be day-time.
घनोद्गमे गाढतमेन्धकारे न कोऽपि निर्णेतुमहः शशाक ।
स्पृशन् मुहुः किन्तु करेण नाभी-सरोजमाभीर-कलाधिनाथः ॥
SSS. 369

one of which is not traced anywhere else. The PV. quotes eleven verses of Sadāśiva, eight of which are not found anywhere else.[1]

Sadāśiva was rather a popular poet. As the anthologies quoting him cannot be dated earlier than the sixteenth century A.D., it is likely that he flourished about that time or a bit earlier. The Padya-veṇī is indeed a grand compilation and the inclusion of eleven verses of Sadāśiva in it means a great appreciation by Veṇīdatta, its compiler, of the merits of our poet.

Subject-classification of the verses of Sadāśiva.

1. Features :—
   Kucau : PV. 211 = PT. 149 = SHV. 1661
2. Love :—
   The lover speaks : PV. 277-278
   Separation from the lover : PV. 294
3. Nature :—
   The sun : PV. 50
   The moon-rise : PV. 574 = SSS. 200
   Dense forest : PV. 662
4. Seasons :
   a. The Spring : PV. 604 = SSS. 276
   b. The Autumn : a lake : PV. 647

1. See Introduction, p. xxx.

5. Sports :—

   a. In the forest : SSS. 90

   b. On the swing : PV. 536 = SSS. 110

6. Description of a poet : PV. 790

Sadāśiva's ideas are at times quite novel. Thus, he says that whatever others may say about the breasts of a beautiful woman, they are neither the temples of an young elephant nor twin lotuses nor a couple of golden pitchers, but are really two drums (*Dundubhis*) placed with their heads downwards by Kāmadeva after his conquest of the three worlds.[1] A woman swinging on a hammock is aptly compared by him with a garland of golden *Campakas* whirling round the trunk of an elephant.[2]

His poetic fancy takes a lofty flight in his description of moon-beams which resemble very many things in different places.[3]

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1. कुचावस्याः काम-द्विप-कलभ, etc. = PT. 149.

2. स्निग्धेन्द्र-नीलमणि-दाम-समान-सूत्र-
   हिन्दोलिका-वलय-लोल-शरीर-यष्टिः ।
   एषाऽभिनन्दयति मां द्विरदेन्द्र-शुण्डा-
   पर्याकुला कनक-चम्पक-मालिकेव ॥ PV. 536 = SSS. 110

3. कर्पूरीयन्ति भूमौ सरसि सरभसं कैरवीयन्ति गङ्गा-
   कल्लोलीयन्ति नाके दिशि दिशि परितः केतकीयन्ति किञ्च ।
   हंसीयन्त्यन्तरीक्षे कमल-दल-दृशां मौक्तिकीयन्ति कण्ठे
   शुक्तीयन्त्यम्बुराशौ विशद-बिस-रुचो रश्मयः शीतरश्मेः ॥ PV. 574

ŚAṂKARĀCĀRYA

The Padyāmṛta-taraṅgiṇī quotes only one verse of the great philosopher-poet Śaṃkara. It is culled from his Ānanda-laharī. As Śaṃkara is an outstandingly great personality, a very large number of works passes under his name. It is high time that a serious attempt should be made for investigating into the real nature of the attributions. At times it becomes really impossible to come to a definite conclusion about the authorship of many works attributed to him. Volume IV of our India Office Library Catalogue of Sanskrit and Prakrit Books will bring to light many striking facts regarding the works of Śaṃkara.

ŚAṂKARA MIŚRA

As the verses of both Gaṇapati and Bhānudatta or Bhānukara, father and son, have been quoted in the Padyāmṛta-taraṅgiṇī, it is only likely that our poet Śaṃkara Miśra would be identical with the grand-father (according to the Pañjī of Mithilā, elder brother of the grand-father) of Bhānukara. The surname Miśra, in any case, shows that he flourished in Mithilā.

Śaṃkara Miśra addresses one King Darpanārāyaṇa in a verse on the March of the king for conquest for training his horses how to cross the river

caused by the tears of the wives of his enemies (PV. 112). Darpanārāyaṇa was the name of King Nṛsiṃha or Narasiṃha of Mithilā whose son Dhīrasiṃha *alias* Rūpanārāyaṇa or Hṛdayanārāyaṇa got a MS. of the Setu-darpaṇī of Śrīnivāsa, a commentary on the Setu-bandha, copied in 1438 A.D. As there is no doubt that Śaṃkara Miśra was a Maithila poet and flourished about this time, the king referred to in the verse is, probably, the same as king Nṛsiṃha of Mithilā, son of Harasiṃha, second in the list of successors of Viśvāsadevī, wife of Padmasiṃha.[1]

If this Śaṃkara Miśra be really identical with the grandfather of Bhānudatta, the great philosopher Śaṃkara Miśra is to be recognized as a poet as well.[2] He was also a contemporary of Darpanārāyaṇa, and flourished in the fifteenth century A.D.

The Padya-veṇī quotes nine verses of Śaṃkara Miśra; two of these are found in the Sūkti-sundara as well. The PT. quotes only two verses of which one is found nowhere else.[3]

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1. For an account of Narasiṃha, see my ed. of Gaṅgā-vākyāvalī, pp. 118-119 of Appendices.

2. In his work Vaiśeṣika-sūtro-paskāra, he quotes from the works of his uncle Jīvanātha Miśra, Vallabhācārya, Śrīdhara Ācārya as well as Vācaspati Miśra.

3. See p. xxx.

Subject-classification of the verses

1. King:—
   (a) Marching of the king for conquest: PV. 112
   (b) Fame: PV. 79 = SS. 81
   (c) Prowess: PT. 73 = PV. 73 = SS. 116
   (d) Fame and Prowess: PT. 75
2. Features:
   (a) Face: PV. 266
   (b) Eyes: PV. 235
   (c) Teeth: PV. 225
3. Love:—
   Jaḍatā (stupefaction):[1] PV. 454
4. Anyoktis:—
   (a) Necklace: PV. 773
   (b) Jasmine: PV. 700

Describing the fame of a king, certainly his patron Darpanārāyaṇa, our poet says that on account of the rise of the moon of fame, even the musk, hair, blue garments and jewels have become white; darkness has been dispelled and the dare-devil spirit of gazelle-eyed women for going on tryst has totally disappeared.[2]

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1. Veṇīdatta himself says:—"वियोग-व्यथा-विकार-मात्र-वेद्य-जीवनावस्था जडता" ।

2. कस्तूरी सितिमानमागतवती शौक्ल्यं गताः कुन्तला
   नीलं चोलमभूत् सितं धवलिमा जातो मणीनां गणे ।

Again, he declares that those poets who compare the prowess of the king with the sun are no good because the sun plunges into the sea but the prowess not only crosses it but returns over the same also.[1]

The descriptions of the features of a woman are also very beautiful. The face is nothing but a novel moon arisen on a golden creeper. This moon is not spit out of the mouth of gods, nor crushed by Rāhu with his teeth, nor spotted, nor is it overpowered by the sun nor does it disappear on the new moon nor is it vanquished by the face of any woman.[2] The poet compares the eyes and teeth of the girl with a series of things quite aptly and strikingly. Thus the poet first fancies if the eyes are really two wagtails come from far to the lunar disc ; or, if they are really two blue lotuses that have just blossomed or two *cakoras* grown restless on account of their contact with the lunar disc ; ultimately, he

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ध्वान्तं शान्तमभूत् समं नरपते त्वत्कीर्ति-चन्द्रोदये
त्रैलोक्येऽप्यभिसार-साहस-रसः शान्तः कुरङ्गीदृशाम् ॥
PV. 79

1. मार्तण्ड-मण्डल-समं भवतः प्रतापं
ये वर्णयन्ति कवयो न हि ते प्रवीणाः ।
अम्भोनिधौ विलयमेति परं पतङ्गः
पारं प्रयाति पुनरेति भवत्-प्रतापः ॥
PT. 73=PV. 73=SS. 116

2. अनुच्छिष्टो देवैः=PT. 135.

comes to the conclusion that they are really the eyes of a beautiful damsel trained in the art of the Śafarī fish.[1] Similarly, the poet cannot at first recognise the things he sees before him ; he wonders at first whether they are really a series of jewels tinged with vermillion or two rows of the seeds of a ripe and cracked pomegranate or a garland of kunda flowers strewn with great effort by the gardener Kāmadeva ; ultimately, however, he comes to the conclusion that they are really the two rows of the teeth of the beautiful woman in question maddening young hearts.[2]

A lady-love lying stupefied on account of separation from the lover does not regain consciousness in spite of being constantly fanned, anointed with sandal-paste and covered with lotus-leaves but what a wonder! no sooner had her friends uttered the name

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1. उड्डीयाऽऽगतमिन्दु-मण्डलमिदं किं खञ्जरीट-द्वयं
हित्वा कोरकतां विकस्वरतरे याते किमिन्दीवरे ।
इन्दोर्बिम्बमवाप्य जात-रभसौ किं वा चकोराविमा-
वां ज्ञातं शफरी-विलास-पटुनी नेत्रे कुरङ्गीदृशः ॥ PV. 235

2. सिन्दूरारुणा-मौक्तिकावलिरियं माणिक्य-लब्धान्तरा
पाकोत्तीर्णा-विदीर्णा-दाडिम-गतं तद्बीज-पंक्ति-द्वयम् ।
कौन्दी स्रक् स्मर-मालिकेन महतायासेन संगुम्फिता
दन्त-श्रेणिरियं भवेन्मृगदृशां यूनां मनोमादिनी ॥ PV. 225

of her beloved than she exhibited a horripilated ear-tip.[1]

The Anyoktis of Śaṃkara Miśra are quite appealing. The Jasmine, says the poet, must not repudiate the bee as it has shunned the company of many new creepers for its sake.[2] Again, a necklace is the best of all things having strings within (or possessing qualifications); though it dallies with a woman, its roundness (purity of character) and brilliance (brightness) are never jeopardised.[3]

ṢĀṆMĀSIKA

Two verses under the name of this poet have been quoted in the Padyāvalī of Rūpagosvāmin.[4] These verses are, however, found in the earlier

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1. मुहुर्व्यजन-वीजितैर्बहल-चन्दनासेचितैः
   सरोज-दल-वेष्टनैरपि न चेष्टते सुन्दरी।
   परन्तु तव नामनि प्रिय-सखीभिरावेदिते
   निवेदयति जीवितं श्रवण-सीम्नि रोमोद्गमः ॥ PV. 454
2. केलिं विहाय नव-वल्लि-मतल्लिकायां
   त्वत्-सौरभाहृत-मनाः समुपागतस्त्वाम्।
   हे मालति प्रणय-संवलितं वदामो
   नायं मधुव्रत-युवा समुपेक्षणीयः ॥ PV. 700
3. अन्येऽपि सन्ति गुणिनः कति नो जगत्यां
   हार त्वमेव गुणिनामुपरि स्थितोऽसि।
   एणीदृशामुरसि नित्यमवस्थितोऽसि
   सद्वृत्तता च शुचिता च न खण्डिता ते ॥ PV. 773
4. See Introduction, p. xxx.

anthologies as well under different names (see foot-notes). So the attribution of the PĀ. is questionable. But as the name Ṣāṇmāsika is found in the PĀ., Śāṇmāsika must be a contemporary or a predecessor of Rūpagosvāmin. The period of Rūpa's literary activities falls from 1495 to 1549 A. D. and presumably, Ṣāṇmāsika flourished before 1495 A. D.

Only four verses of Ṣāṇmāsika are traced and no more verses by him seems to be extant. Only one verse (Padyāvalī 194) is on Rādhā on tryst and the remaining three are on separation of the lady-love from the lover (PT. 168=SA. 763 ; PĀ. 336[1] ; PT. 167=PV. 484=SA. 762).

In the first verse Rādhā is advised, while going on tryst, to be cautious on her way ; her teeth are very white and dispel gloom and therefore, she must not mutter even.[2] In another verse (Padyāvalī 336), Rādhā laments for her beloved piteously, praying for her own death but never forgetting to pray for the

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1. The Padyāvalī keeps it under the heading अवधि-दिन-कृत्यम् ।

2. मन्दं निधेहि चरणौ परिधेहि नीलं
वासः पिधेहि वलयावलिमञ्चलेन ।
मा जल्प साहसिनि शारद-चन्द्र-कान्ति-
दन्तांशवस्तव तमांसि समापयन्ति ॥

Also cited in ŚP. 3620 (कस्यापि)=SKM. ii. 61.2 (नालस्य)= SMV. (हरिहरस्य), GOS., lxxii, 8. V.r. of निधेहि : निदेहि, विधेहि ; v.r. of परिधेहि—पिधेहि; of नीलं वासो वासो नीलं ; of अञ्चलेन—अञ्जनेन ।

all-round good of her beloved one.[1] The lady pining for her beloved is an incarnation of Beauty as it were, she resembling a golden creeper on the threshold of the door.[2]

ŚĀRṄGADHARA

Of the two verses assigned to Śārṅgadhara in one anthology, viz. 209 and 249, the former is found anonymous in the printed ed. of the ŚP. (no. 838); presumably, Haribhāskara used some MS. of the ŚP. which read the name of the poet otherwise and ascribed the verse to the compiler of the work. The latter is found assigned to Śārṅgadhara in the ŚP. ed. by Peterson.

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1. पञ्चत्वं तनुरेतु भूत-निवहाः स्वांशे विशन्तु स्फुटं
धातारं प्रणिपत्य हन्त शिरसा तत्रापि याचे वरम् ।
तद्वापीषु पयस्तदीय-मुकुरे ज्योतिस्तदीयाङ्गन-
व्योम्नि व्योम तदीय-वर्त्मनि धरा तत्ताल-वृन्तेऽनिलः ॥
PĀ, 336.

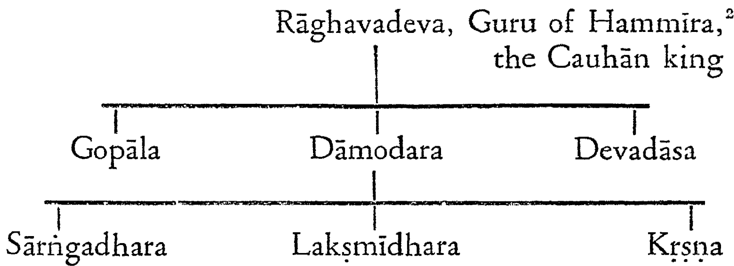
Also found in ŚP. 3428 (आकाशपोलेः)=SMV. xliii. 32 (आकाशपोलेः)=SV. (दाक्षिणात्यस्य कस्यापि)=Ujjvalanīla-maṇi, p. 396 (यथा पद्यावल्याम्)।

V.r. ŚP. a. तनुरेति भूत-निवहः स्वं स्वं विशत्वीप्सितं ; SMV.a. स्वांशं विशन्तु प्रभो ; SMV. b. त्वां याचे द्रुहिण प्रणम्य शिरसा भूयोऽपि मे सन्त्विति ; ŚP. याचे त्वां द्रुहिण प्रणम्य शिरसा भूयोऽपि भूयान्मम ; SVV. धातस्त्वां शिरसा प्रणम्य कुरु मामित्यद्य याचे पुनः ; ŚP. SVV. SMV. c. ०यालय० ; SVV. d. निलम्।

2. PT. 167 and 168.

Śārṅgadhara, son of Dāmodara, compiled his Paddhati about 1360 A.D. Śārṅgadhara was the grandson of Rāghavadeva, Rājaguru of the Cauhān king Hammīra.

Family-tree of Śārṅgadhara[1]



Śārṅgadhara was a great devotee of Śiva. He was a good poet. He compiled his great work in which he included his own verses as well as those of other poets : —

आनन्दाय सतां भूयात् सुभाषितमिदं मम ।
पृथक्पद्धति-संमिश्र-परिच्छेद-मनोरमम् ॥ v. 11.
आद्यैर्मद्विहितैः पद्यैः कियद्भिरपरैरपि ।
युता पद्धतिरेषाऽस्तु सज्जनानन्द-दायिनी ॥ v. 12.

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1 See Introduction vv. 2ff. : —

पुरा शाकम्भरी-देशे श्रीमान् हम्मीर-भूपतिः ।
चाहुवाणान्वये जातः ख्यातः शौर्य इवार्जुनः ॥ etc.

Śākambharī is Modern Sambhar in Rājaputana.

2. ŚP. quotes a verse of Hammīra, No. 3974.

He cherished, and with justification, great hopes about his work :—

अस्याभ्यासाद् ग्रन्थवर्यस्य शिष्यः
सर्वज्ञः स्याद्विस्फुरेच्चारु-बुद्धिः ।
अर्थं कामं वेत्ति धर्मं च मोक्षं
निःसन्देहं शीलितुं पण्डितोऽपि ॥ 4619
शास्त्राब्धिं सकलं विलोक्य नितरां ग्रन्थः कृतोऽयं मया
लोकानन्दकरः समस्त-सुकला-सन्तान-जैवातृकः ।
अस्याऽऽस्वाद्य सुभाषितामृत-रसानानन्द-पूर्णान्तराः
सन्तः सम्प्रति नाक-वास-निरतान् देवान् हसन्ति ध्रुवम् ॥ 620

(Last two verses of the Paddhati.)

Subject-classification of the verses of Śārṅgadhara :

1. Family of the poet (vv. 1-12)
2. Chapter-divisions of the work (vv. 13-56)
3. Gods :—
   (a) Incarnations of Viṣṇu : Kalkin, v. 132
4. Poets in general : v. 155
5. " " : vv. 169-170
6. Particular poets : v. 172
7. Prakīrṇakākhyāna : v. 464
8. Samasyākhyāna : v. 507
9. Citra-ākhyāna : vv. 542-543
10. Jāti : v. 577
11. Pātaka-vivṛti : vv. 731-732
12. Anyoktis : Cloud v. 776
13. " : Swan v. 796
14. " : Bees v. 816

15. Anyoktis: Peacock v. 868
16. ,, : Crow v. 880
17. ,, : Lion v. 909
18. ,, : Sandal-tree v. 991
19. ,, : Pāṭala v. 1014
20. ,, : Mango-tree v. 1022
21. ,, : Mountain v. 1064
22. ,, : Agastya v. 1076
23. ,, : Conch v. 1115
24. ,, : Lotus v. 1133
25. ,, : Well v. 1148 = Padya-racanā, 101. 54
26. ,, : Miscellaneous v. 1217
27. Morals: v. 1528
28. Eulogy of elephants: vv. 1561-1562
29. Eulogy of horses: vv. 1598-1610 or 1608-1610?
30. Eulogy of Durāvatta: vv. 1664-1665
31. Herbs for horses: v. 1711
32. Test of horses vv. 1112-13

33. The long chapter on Śakuna-jñāna ends with a note of Śārṅgadhara as follows "एते नाना-शकुन-शास्त्रेभ्यः केचिन्ममापि"। Unfortunately, the contribution of Ś. to this section cannot be ascertained now.

34. Strī-puruṣa-saṃyoga-vivṛti: vv. 3122-3133 or 3131-3133
35. Features: Netre: v. 3299
36. Priyātithyādi: v. 3526
37. Solicitations of a friend: v. 3553

38. Darkness: v. 3601
39. Moon-rise: vv. 3627, 3632
40. Surata-keli-kathana: vv. 3688-3689
41. Niśītha-krīḍanakādi: v. 3710
42. Sun-rise: v. 3733
43. Saṃbhogāviṣkaraṇa: v. 3745
44. Kula-vadhū-vṛtta: v. 3755
45. The Summer: vv. 3830-3831, 3839
46. Sentiment of laughter: v. 4032
47. Bhayānaka-rasa nirdeśa: v. 4065
48. Kāla-carita: vv. 4166-4167
49. Rāja-yoga: vv. 4364?-4371
50. Manaḥ-sthirīkaraṇa-prabhāva: vv. 4497?-4504
51. Grantha-praśaṃsā: vv. 4617-4620

The above long list of subjects dealt with by Śārṅgadhara at once reveals that Śārṅgadhara was conversant with various subjects, literary, medical, zoological, philosophical, etc. The mention of the Sūkti-sahasra,[1] in the Śārṅgadhara-paddhati shows that Śārṅgadhara was himself inspired by these works in his undertaking. The KVS. (1000 A.D.), SVV. in its unadulterated form (before 1160 A.D.), SMV. (13th century) as well as SUK. were composed before Śārṅgadhara's Paddhati. The model

1. Many verses from other works have been quoted in the SMV. as well.

that Śārṅgadhara follows in his work is the same as in the other anthologies mentioned above; but it is not known how far Śārṅgadhara is indebted to these works, if at all. He himself acknowledges his indebtedness to the Sūkti-sahasra, Sabhya-kaṇṭhābharaṇa, etc. which certainly exerted much more influence on him than the KVS., SMV. and the *original* SSV.

Śārṅgadhara was also the author of the Hammīr Rasau[1] and the Hammīr-kāvya which describe the events of Hammir of Ranthambhor,[2] Bhūpati, Mullā Dāūd and Amīr Khasrau.

The following poets flourished before or about the fourteenth century A.D. as their names have been recorded in the Śārṅgadhara-paddhati[3] :—

Abhinanda :—3763, 3917.
Abhinavagupta :—1152.
Abhirāmapaśupati :—533.
Acala :—784, 3564, 3803.
Acyuta :—1108, 1185.
Adbhutapuṇya :—3528, 3680.

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1 JASB., 1879, pp. 186-252.

2 For further details about Hammīra, see Hammīra-mahākāvya by Nayacandra.

3 Peterson promised a 2nd part of his edition of the ŚP. in which he intended to give an account of the poets, etc. but this never saw the light of the day,

Viṣṇuśarman :—309, 330–31, 336–39.

WORKS

Śakuna-śāstras and Śārṅgadhara:—2319—2816.
Saṃhitās:—2966—2973, 2978—3026.
Śivadhanurveda (and Vyāsa):—1714—1941.
Somanātha-praśasti:—109.
Sūkti-sahasra:—584, 3383, 3804, 3868.
Vāśiṣṭha:—4117—22, 4142—43, 4157, 4196—4227,
4233—57, 43 6—46.
Vāśiṣṭha-Rāmāyaṇa:—4111.
Viṣṇu-purāṇa:—709—14, 735.
Vṛkṣa and Āyurveda Śāstras:—2081-2318.
Yogarasāyaṇa:—4181—92, 4271—4335.
Yogaratnāvalī:—3152—3218, 3236—49, 3255—56.
Yogaśāstras:—4372-4419.

SRĪHARṢA

The verse of Śrīharṣa quoted in the PT. (No. 46) cannot be traced in the Naiṣadhīya-kāvya nor does it appear in the Ratnāvalī, Nāgānanda or Priyadarśikā. But the subject-matter as well as the style of the verse indicate that it was composed by Śrīharṣa, author of the Naiṣadhīya-carita. First of all, the dramatist Śrīharṣa or Harṣadeva was himself an emperor and would not care to flatter any ruler in the same way as the verse does. Secondly, the style of the dramatist is lucid and simple and the author of the Ratnāvalī, Nāgānanda and Priyadarśikā would

hardly compose a verse like the one quoted in the PT. On the other hand, the verse in question is composed in a style that is quite in agreement with that of Śrīharṣa, author of the Khaṇḍana-khaṇḍa-khādya, son of Hīra and Māmalladevī and court-poet of Jayacandra of Kanauj, who composed his Naiṣadha-carita about 1150 A.D.

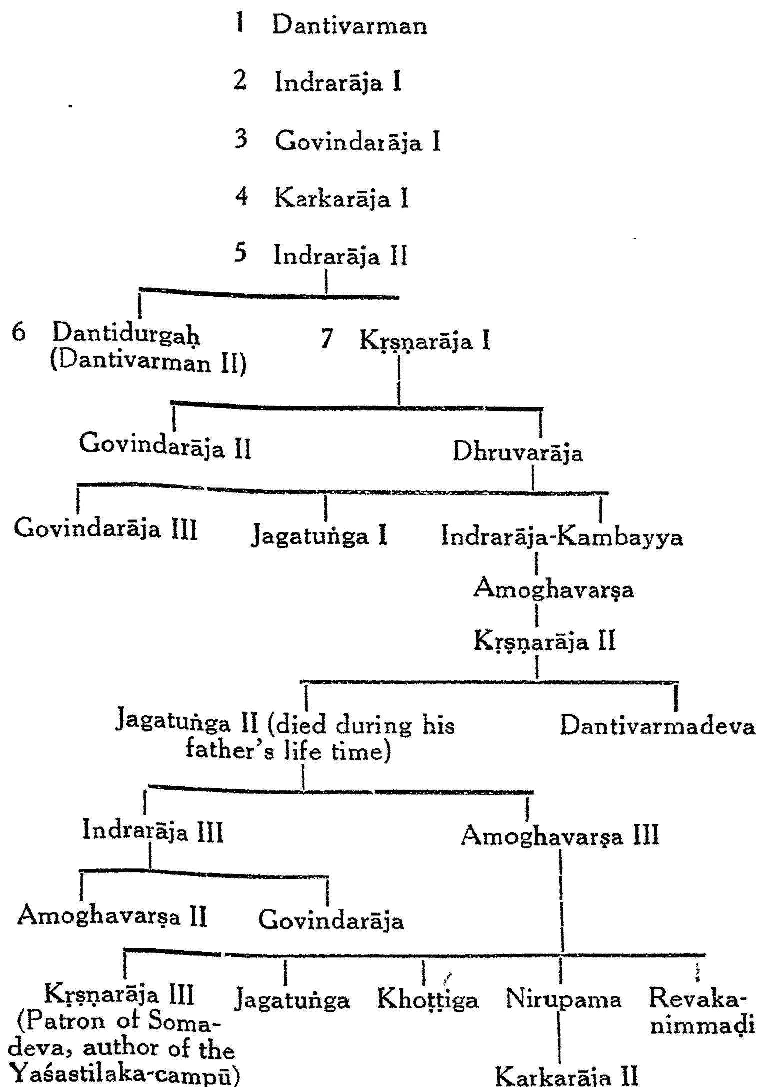
TRIVIKRAMA

The author of the PT. quotes a single verse of Trivikrama Bhaṭṭa.[1] It is taken from the author's Nala-campū (I. 47). This verse does not appear to have been quoted in any other anthology.

The family-tree of the patron of Trivikrama may be constructed as follows on the basis of the evidences collected from various sources:[2]—

1. V. 81.
2. Such as the works of Trivikrama himself, Bhāskarācārya the astrologer and several inscriptions.

The Rāṭhoḍa kings (Rāṣṭrakūṭas) of Mānyakheṭa



The family of Trivikrama was celebrated for its learning for generations together. Trivikrama's son Bhāskarabhaṭṭa got the title Vidyāpati from Bhojarāja. It is not known if it is this Vidyāpati or the court-poet of Karṇa whose verse has been quoted in the PT. In this great family also flourished one of the greatest Jyautiṣins of India, Bhāskara Ācārya, whose Siddhānta-Śiromaṇi with the Vāsanā was composed in 1151 A.D. and Karṇa-kutūhala in 1184 A.D.[1]

THE GENEALOGY OF TRIVIKRAMA,

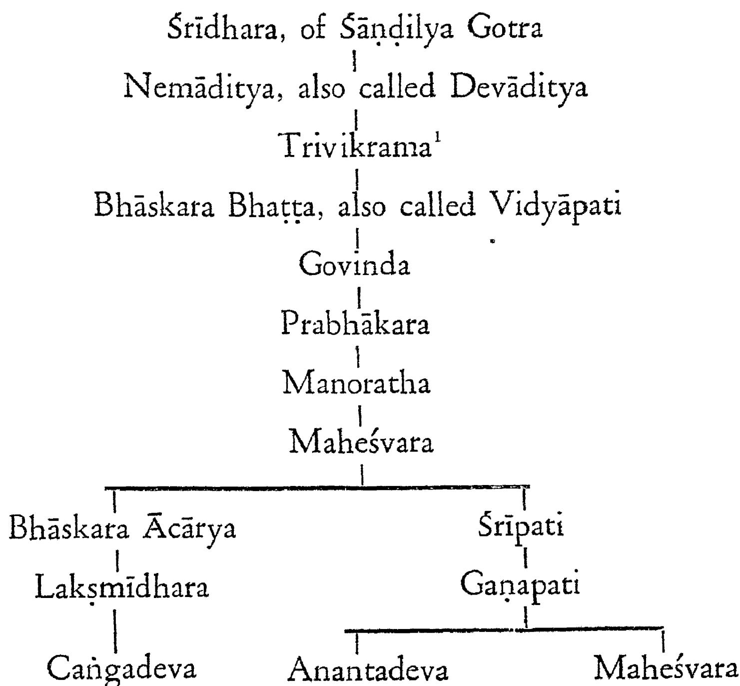
as constructed from

the works Trivikrama himself, his son Bhāṣkara Bhaṭṭa, Bhāṣkara Ācārya, the Kuruṇḍaka[2] and Patan inscriptions[3] dated 915 A.D. (972 V. S.) and 1072 A.D. (V.S. 1128) respectively:—

1. For a list of his works, see India Office Catalogue of Sanskrit and Prakrit Books, Vol. II, Part I, p. 425.

2. Journal of the Bombay Branch of the Royal Asiatic Society, 18. 253, 257 and 261.

3. Epigraphia Indica, 1. 341.



Trivikrama Bhaṭṭa was the court-poet of the Rāṭhoḍa king Indrarāja III of Mānyakheṭa in Haidarabad. It is known from Navasārī copperplate ins-

1. Trivikrama says in his Nala-campū, 1. 19-20 :—

तेषां वंशे विशद-यशसां श्रीधरस्यात्मजोऽभूद्-
देवादित्यः स्वमति-विकसद्वेद-विद्या-विवेकः ।
उत्कल्लोलां दिशि दिशि जनाः कीर्ति-पीयूष-सिन्धुं
यस्याद्यापि श्रवण-पुटकैः कूणिताक्षाः पिबन्ति ॥१९॥
तैस्तैरात्म-गुणैर्येन त्रिलोक्यास्तिलकायितम् ।
तस्मादस्मि सुतो जातो जाड्यपात्रं त्रिविक्रमः ॥२०॥

His modesty is revealed in the following verse :—

सोऽहं हंसायितुं मोहाद् वकः पङ्गुर्यथेच्छति ।
मन्दधीस्तद्वदिच्छामि कविवृन्दारकायितुम् ॥२१॥

cription that the coronation ceremony of this King was celebrated in V.S. 972 or 915 A.D. in a village called Kuruṇḍaka situated at the confluence of the Kṛṣṇā and the Gaṅgā. Trivikrama Bhaṭṭa was the composer of this inscription. He was also the author of two Campūs, viz., the Nala-campū and the Madālasā-campū. The former is the earliest extant Campū-kāvya. Verses from it are quoted in Nami Sādhu's Commentary on Rudraṭa's Kāvyālaṃkāra, Sarasvatī-kaṇṭhābharaṇa, SUK. SSV. and PĀV. etc.

This poet was an adept in the employment of the figure of speech *Śleṣa*. The poet himself recognises that *Śleṣa* makes the composition rather stiff:—

वाचः काठिन्यमायान्ति भङ्ग-श्लेष-विशेषतः ।
नोद्वेगस्तत्र कर्तव्यो यस्मान्नैको रसः कवेः ॥१६॥

* * * *

भङ्ग-श्लेष-कथा-बन्धं दुस्तरं कुर्वता मया ।
दुर्गस्तरीतुमारब्धो बाहुभ्यामम्भसां पतिः ॥२२॥

Only a poet knows the difficulties of another poet:—

उत्फुल्ल-गल्लैरालापाः क्रियन्ते दुर्मुखैः सुखम् ।
जानाति हि पुनः सम्यक्कविरेव कवेः श्रमम् ॥२३॥

Just as Bhāravi became known as Chatra-Bhāravi and Māgha as Ghaṇṭāmāgha, for particular

verses,[1] Trivikrama became known a Yāmuna-Trivikrama for the following verse occurring in the Nala-campū, 6.1 :—

उदयगिरि-गतायां प्राक्प्रभा-पाण्डुताया-
मनुसरति निशीथे शृङ्गमस्ताचलस्य ।
जयति किमपि तेजः साम्प्रतं व्योम-मध्ये
सलिलमिव विभिन्नं जाह्नवं यामुनं च ॥

Commenting upon this, Caṇḍapāla says:—

प्राच्याद्विष्णुपदी-हेतोरपूर्वोऽयं त्रिविक्रमः ।
निर्ममे विमलं व्योम्नि यत्पदं यमुनामपि ॥

VAMŚĪDHARA MIŚRA

Jayarāma, author of the Sopāna and son of Haribhāskara, says in his commentary on v. 201 of the PT. that this Vaṃśīdhara was a great favourite of the queen of Shah Jahan. As he challenges even Jagannātha Paṇḍitarāja in his verse quoted here, he was certainly a poet of repute in his own time.[2]

1. Bhāravi : Kirat, 5. 39—

उत्फुल्ल-स्थल-नलिनी-वनादमुष्मा-
दुद्धूत-सरसिज-सम्भवः परागः ।
वात्याभिर्वियति विवर्तितः समन्ता-
दाधत्ते कनकमयातपत्र-लक्ष्मीम् ॥

Māgha : Śiśupāla-vadha, IV. 20 :—

उदयति विततोर्ध्व-रश्मि-रज्जा-
वहिमरुचौ हिमधाम्नि याति चास्तम् ।
वहति गिरिरयं विलम्बि-घण्टा-
द्वय-परिवारित-वारणेन्द्र-लीलाम् ॥

2. See footnote to verse 201. See also my Muslim Patronage to Sanskritic Learning, p. 77.

One of his verses has been quoted in the Padya-veṇī as well.[1] Unfortunately, the verses of this poet is not traced anywhere else.

VEṆĪDATTA

Veṇīdatta was the son of Jagajjīvana and grandson of Nīlakaṇṭha. Some record of his father's literary activities is traced in the author's Padya-Veṇī[2] as well as in the Sūkti-sundara.[3] Jagajjīvana also wrote a commentary on Yasavant's Vṛtta-dyu-maṇi.[4] Veṇīdatta's Pañca-tattva-prakāśikā was written in 1644 A.D.[5] and therefore, he must have flourished in the early part of the 17th century A.D.

None of the works of Veṇīdatta has as yet been published. They are:—

1. Padya-veṇī[6] 2. Vāsudeva-carita[7] 3. Pañca-tattva-prakāśikā.[8]

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1. सायं दाम-ग्रथन-समये लज्जया कर्णा-मूले
सख्या मन्द-स्मित-मधुरया सादरं सूच्यमानः ।
कोऽयं धन्यः कमल-नयने यत्-कथायां पुरस्ता-
दङ्गुल्यग्रं निजमपि मुहुः सूचि-विद्धं न वेत्सि ॥ V. 370

2 Bhandarkar's Reports, No. 375 of 1884-1887.

3. See my edition of the Sūkti-sundara.

4. Bhau Daji's Collections, JBBRAS., III.

5. Mitra's Notices, MS. No. 1436.

6. Bhandarkar's Reports, 1884-1887, Ms. No. 375,

7. Eggeling's Catalogue, India Office Ms. No. 3877.

8. See f.n. 5 above.

A detailed account of literary activities of this poet will be given in my edition of the Padya-veṇī by the same.

VIDYĀPATI

The same verse of Vidyāpati as quoted in the PT. (No. 256) is found also in ŚP. and SMV.[1] Evidently, therefore, this Vidyāpati cannot be the famous poet of the court of Śivasiṃha of Mithilā.[2] Vidyāpati praises a king Karṇa in two verses quoted in the SUK.[3] and also in a verse in the SSV.[4] This Karṇa is, most probably, the same as the patron of poet Gaṅgādhara who was defeated by Bilhaṇa. It is this king Karṇa who defeated the Chandela ruler Kīrtivarman Deva (1049-1100 A.D.) as is stated in the Prabodha-candrodaya of Kṛṣṇa Miśra. Karṇa ruled from 1040-1070 A.D.[5] It is probable that Gaṅgādhara is identical with Vidyāpati ; the latter name appears to be a title, not a personal name. As we saw before, Trivikrama's son Bhāskara Bhaṭṭa

1. See References and Notes, p. 101.

2. For a detailed account of the life and literary activities of the poet, see my edition of the Gaṅgā-vākyāvalī, Appendices, pp. 121-126.

3. 3. 13. 4; 3. 54. 2

4. वल्मीक-प्रभवेण रामनृपतिर्व्यासेन धर्मात्मजो
व्याख्यातः किल कालिदास-कविना श्रीविक्रमाङ्को नृपः ।
भोजश्चित्तप-विल्हण-प्रभृतिभिः कर्णोऽपि विद्यापतेः
ख्यातिं यान्ति नरेश्वराः कविवरैः स्फारैर्न भेरी-रवैः ॥ SSV. 186.

5. Iswariprasad's Mediaeval India, p. 14.

also got the title Vidyāpati from King Bhoja. But as the former Vidyāpati is popular with the authors of the Koṣa-kāvyas, he has probably been quoted by the author of the PT. as well.

VIŚVAMBHARA BHAṬṬA TAILAṄGA

The name at once shows that this poet was a Telugu Brahmin. One of his verses has been quoted in the Subhāṣita-sāra-samuccaya (No. 46) as well as the Padya-veṇī (No. 511).[1] His name does not appear in any of the early anthologies nor is he known to have been quoted anywhere else except once in the Rasa-kalpa-druma of Caturbhuja[2]. Probably, he flourished in the sixteenth century A.D.

VIŚVANĀTHA VĀHINĪPATI

Two verses of Vāhinīpati are preserved in Caturbhuja's Rasa-kalpa-druma[3] which was composed in 1689 A.D. at the instance of Shayasta Khan, mater-

1. अथ प्रभात-वेला-सन्ध्या ॥
एकीकृत्य किमौषधीपति-रसैराकाश-भाण्डोदरे
फुल्लत्पङ्कजिनी-जनाम्बुज-मुख-ध्मातैः-समन्तान्मुहुः ।
काष्ठोत्थारुणा-दीप्ति-वह्नि-पटलैराताप्य सम्यग् भृशं
ता॰ा-पारद-मारणं वितनुते वैद्योऽनवद्यो रविः ॥

2. MS. 1067 of the MSS. Library of His Highness the Maharaja of Ulwar. The verse begins as आयातः शरदाहो ।

3. MS. No, 1067 of the MSS. Library of His Highness the Maharaja Ulwar. The verses are :—अस्मद्रिपूणामनिला, etc.; अस्वाध्यायः पिकानां, etc.

nal uncle of Aurangzeb.[1] So Vāhinīpati must have flourished either in the seventeenth century or still earlier. One Vāhinīpati is known to have praised Śaṭhakopa, a famous pontifical head of the Ahobila Mutt of Southern India. Śaṭhakopa flourished in the sixteenth century A.D. It is likely that our Vāhinīpati of the PT. the first part of whose name is given as Viśvanātha is identical with the above. The name Vāhinīpati is found in the SSV. as well[2] but this Vāhinīpati cannot be identical with Viśvanātha Vāhinīpati provided the latter be a contemporary of Śaṭhakopa.

1. Descriptive Catalogue of Madras Oriental MSS. Library, XXI, 8500. Gajapati Prince Mukundadeva used to pay him homage.

2. SSV. 1954, निशा वयस्या तिमिरं प्रदीपः, etc.

Alphabeticl Index of the Poets of the Padyāmṛta-taraṅgiṇī

Dealt with in the Introduction

हरिभास्कर-कृता

पद्यामृत-तरङ्गिणी

[ग्रन्थकर्तुर्मङ्गलाचरणादि]

१ पद्मिनी-मूर्तिमत्-प्रेम हैमशैलावहेलनम् ।
इन्द्रादि-सुर-सौभाग्यं धाम तत् कामयामहे ॥१॥ (fol 3a)

A—Padyāmṛta-taraṅgiṇī, MS. No. 146 of 1875—76. Foll. 43. Fols. 8 (containing vv. 11-12) and 10 (containing vv. 16 and 17)missing. Taraṅgas I and II only.

B—Padyāmṛta-taranginī, MS. No. 444 of 1884-87. Foll. 26. Taraṅga I and part of Taraṅga IV (up to the verse 65).

C—Padyāmṛta-taraṅgiṇī, MS. No. 314 of 1884-86. Fol. 18. Taraṅga I.

D—Padyāmṛta-taraṅgiṇī, MS. No. 459 of 1899-1915 Fol. 7. It breaks off at verse 27.

E—Padyāmṛta-taraṅgiṇī, MS. No. 376 of 1884-87. Fol. 10. This MS. begins from v. 36 of Taraṅga II and continues up to v. 1 of the 5th Taraṅga.

F—Padyāmṛta-taraṅgiṇī, MS. No. 250 of 1880-81. Taraṅga V only.

It begins with the भक्ति-तरङ्ग of the पद्यामृत-तरङ्गिणी। The प्रशस्ति section at least (vide v. 3, Taraṅga I) is not in it. Only one verse of the प्रशस्ति section is extant; this is the last verse in E.

२ तर्कादि-पर्क-संतप्त-चेतोविश्रान्तिकारिणीम् ।
नानार्थसारिणीं कुर्मः पद्यामृत-तरङ्गिणीम् ॥२॥ (fol. 3b)

३ देव-(१)राज-(२)रसा-(३)न्योक्ति-(४)प्रशस्त्यादि-(५)तरङ्गिताम् ।
आस्वादयन्तु रसिकाः पद्यामृत-तरङ्गिणीम् ॥३॥ (fol. 4a)

[प्रथमो देव-तरङ्गः]

॥ तत्र तावद् गणेशः ॥

४ दोर्मूलिद्दन्त-खण्डः सकल-सुरगणाडम्बरेषु प्रचण्डः
सिन्दूराकीर्ण-गण्डः प्रकटित-विलसज्जाल-शुभ्रांशु-खण्डः ।
कण्ठस्थानन्तदण्डः स्मरहर-तनयः कुण्डलीभूत-शुण्डो
विघ्नानां कालदण्डः स भवतु भवतां भूतये वक्रतुण्डः ॥४॥
भास्करस्य[1] ॥ (fol. 4b)

५ श्रीजगदम्बा-पद-नख-बिम्बे प्रतिबिम्ब-[1] दर्शन-विलोलम् ।
नौमि मतङ्गाननमतितुङ्गामल-करज-वरहेलम् ॥५॥
वेणीदत्तस्य ॥ (fol. 5a)

६ रुद्राणी-दत्त-पञ्चाङ्गुल-घुसृण-घनीभूत-सीमन्तभङ्गी
सङ्गीता सिद्ध-सङ्घैरुपहरतु हितं हारि-हेरम्ब-शुण्डा ।
ऊर्ध्व-प्रक्षेप-केलि-क्षुभित-सुरपुरी-चन्द्रशालाग्र-नृत्यत्-
पौलोमी-मुक्त-हाहारव-चकित-सुराधीश्वरारब्ध-पूजा ॥६॥
अकबरीय-कालिदासस्य ॥ (fol. 5b)

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४ । 1. B. no भास्करस्य । ५ । 1. B. म्बा ; but metre becomes defective. PV. v. 7, प्रतिबिम्बादर्शन-लोलम् । ६ । 1. B. The name of the poet not given.

७ क्रोडं तातस्य गच्छन् विशद-विस-धिया शावकं शीतभानो-
राकर्षन् भाल-वैश्वानर-निशित-शिखा-शोचिषा तप्यमानः ।
गङ्गाम्भः पातुमिच्छुर्भुजगपति-फणा-फूत्कृतैर्दूयमानो
मात्रा संबोध्य नीतो दुरितमपनुयाद् बाल-वेषो गणेशः ॥७॥
भानुमिश्रस्य[1] ॥ (fol. 6a)

॥ अथ शिवः[2] ॥

८ विशेषकीकृताऽमला कला विशाल-भालगा
कलेन्दवी किरीटिना सकुण्डलेन येन सः[1] ।
डिमिं डिमिं डिमिं डिमिं[2] रणत्सदङ्घ्रिणा मुदा
चकार चण्ड-ताण्डवं तनोतु यः शिवः शिवम् ॥८॥ (fol. 6b)

९ जटाटवी-गलज्जल-प्रवाह-पाविते स्थले
गलेऽवलम्ब्य लम्बितां भुजङ्ग-तुङ्ग-मालिकाम् ।
डमड्डमड्डमड्डमन्निनादवड्डमर्वयं
चकार चण्ड-ताण्डवं तनोतु वः शिवः शिवम्[1] ॥९॥
भास्करस्यैतौ[2] ॥ (fol. 7a)

१० मल्ली-माल्य-धिया सुधाकर-कलां कण्ठ-स्थितं कज्जल-
भ्रान्त्या भाल-विलोचनानल-शिखां सिन्दूर-पूराशया ।
कैलासे प्रतिबिम्बितात् स्व-वपुषो गृह्णन् हसन्त्या मुहुः
पार्वत्याः प्रतिकर्म-कर्मणि चिरं मुग्धो हरः पातु वः ॥१०॥
गणपतेः[1] ॥ (fol. 7b)

७। 1. B. no भानुमिश्रस्य। 2. This heading is not given in A. ८। 1. B. v. r. यः। 2. B. v. r. झिमिं झिमिं झिमिं झिमिं; D. सिमिं सिमिं सिमिं सिमिं। ९। 1. D. v. r. सुखम्। 2. B. not given. १०। 1. B. not given.

११ तृतीय-नयनोदर-स्फुट-कपीटजन्मोद्भट-
स्फुलिङ्ग-पटली-मिषान्नभसि कीर्ण-पुष्पाञ्जलिः ।
जटापट-कुटी-तटी-सुरसरित्तटी-केलिभिः
शुभाय नटनार्भटी भवतु धौर्जटी जन्मनः ॥११॥
चन्द्रशेखरस्य ॥ (fol. 7a of B)

॥ अथ कृष्णः ॥

१२ श्रीराधा-वदनारविन्द-मकरन्दानन्द-सन्दानितो
वृन्दारण्य-कदम्ब-सुन्दर-लतावृन्दं समान्दोलयन् ।
गुञ्जन् यः कर-पल्लवाञ्चल-मिलद्वंशो निकुञ्जालयः
स श्रीकृष्ण-मधुव्रतो वसतु मे हृत्-पङ्कजे सर्वदा ॥१२॥[1] 7b,B

१३ मया वारं वारं जठर-भरणाय प्रतिदिशं
प्रयातेन व्यर्थीकृतमहह जन्मैव सकलम् ।
हृदिस्थोऽपि श्रीमानखिल-पुरुषार्थैक-निलयो
दयोदारः स्वामी न च गरुडगामी परिचितः ॥१३॥
अयोध्याक-रामचन्द्र-भट्टस्य ॥ (fol. 9a)

१४ अर्धोन्मीलित-लोचनस्य पिबतः पर्याप्तमेकं स्तनं
सद्यः प्रस्नुत-दुग्ध-दिग्धमपरं हस्तेन संमार्जतः ।
माता चाङ्गुलि-लालितस्य चिबुके स्मेरायमाणे मुखे
विष्णोः क्षीर-कणाम्बु-धाम-धवला दन्त-द्युतिः पातु वः ॥१४॥

१५ कृष्ण त्वं नव-यौवनोऽसि चपलाः प्रायेण गोपाङ्गनाः
कंसो भूपतिरब्जनाल-मृदुल-ग्रीवा वयं गोदुहः ।

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१२ । 1. Fol. 8 of MS. A (containing vv. 11 and 12) is missing. १३ । 1. B. not found.

तद् याचेऽञ्जलिना भवन्तमधुना वृन्दावनं मद्विना
मा यासीरिति नन्दगोप-वचसा नम्रो हरिः पातु वः ॥१५॥ 9b

१६ वासः सम्प्रति केशव क्व भवतो मुग्धे क्षणे नन्विदं[1]
वासं ब्रूहि शठ प्रकाम-सुभगे त्वद्गात्र-संसर्गतः ।
यामिन्यामुषितः क्व धूर्त वितनुर्मुष्णाति किं यामिनी
शौरिर्गोप-वधू[2] छलैः परिहसन्नेवंविधैः पातु वः[3] ॥१६॥
विल्वमङ्गलस्यैतौ[4] ॥ (fol. 9a of B)

॥ अथ दाशरथी रामः ॥

१७ निधिरखिल-कलानां निष्कलङ्कः सुराणां
प्रतिदिन-जन-मान्योऽहर्निशं द्योतमानः ।
अधिधरणि विशेषात् कोऽपि सर्वांशशाली
दिशतु रघुकुलाब्धे रुद्गतो[1] भव्यमिन्दुः ॥१७॥
भास्करस्य ॥ (fol. 9b of B)

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१६ । 1. MS. न त्विदं । 2. MS. वधू ।

3. Commentary of Jayarāma. "गोपवधू-प्रश्ने वास-शब्दोऽकारान्तः···। उत्तरे तु वासःशब्दः सान्तो वसन-वाची नपुंसकलिङ्गः, इदं-शब्देन परामृष्टः ।...वसनवाचित्वं निवर्तयितुं पुनर्गोपाङ्गना पृच्छति वासं ब्रूहि [इति]···। वासो गन्धः। तच्छरीर-संसर्गेणायं सुगन्ध इत्यर्थः···। यामिन्यां रात्रौ उषितः कृत-वासः क्व। यामिन्या तृतीयान्त-पदेन मुषित इति पदच्छेदं मत्वा तां प्रत्युत्तरयति...। वितनुः शरीर-रहिता यामिनी किं मुष्णाति चौर्यं करोति···।"

4. Fol. 10 of A containing this verse missing; B. this ascription not found. C and D ascribe the verses to विल्वमङ्गल ।

१७ । 1. MS. रुद्यतो ।

१८ बाल-क्रीडनमिन्दुशेखर-धनुर्भङ्गावधि प्रह्वता
तातेै कानन-सेवनावधि कृपा सुग्रीव-सख्यावधि ।
आज्ञा वारिधि-बन्धनावधि यशो लङ्केश-नाशावधि
श्रीरामस्य पुनातु लोक-वशता जानक्यपेक्षावधि ॥१८॥

१९ आद्योऽन्तस्थोऽप्यनन्तं दिशति फलमसावद्वितीयं द्वितीय-
स्तार्तीयीकः पवर्ग-प्रकृतिरपि बलेनापवर्गं प्रसूते ।
तुर्यश्चातुर्यभाजां विसृजति चतुरः श्रोत्र-पान्थः पुमर्थान्
राम त्वन्नाम-वर्णा जगति कतिपयं कौतुकं तन्वते न ॥१९॥
कयोरप्येतौ ॥ (fol. 10a)

२० मतिर्मम स्याद्रघुनाथ-पादयो-
र्मुखेऽभिधा तिष्ठतु मा च केवला ।
एकः शुकः पक्ष-युतोऽपि बध्यते
परः परं स्थानमगान्मनीषया ॥२०॥

भट्ट-नीलकण्ठस्य ॥

॥ अथ नृसिंहः[1] ॥

२१ आयन्तीयं[2] प्रलम्बा विलसति रसना वारवन्तीयमास्यं
ग्रीवं राथन्तरीयं रिपु-कवलकरी हिंकृतिर्हिंप्रयोगः ।

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१९ । "आद्यो रेफः, अन्तस्थोऽपि" "यणोऽन्तस्थाः" इत्युक्तेः । अनन्तं फलं दिशति । द्वितीयो वर्णः आकारः । तार्तीयीकः…मकारः । तुर्यः [अकारः] 'अतुर्यभाजाम्' अपि अमोक्षभाजामपि…। [चतुरः] धर्मार्थ-काम-मोक्षान् ।

२० । 'एकः शुकः' पक्षी राम-नामोच्चारणोऽपि मत्यभावाद् बध्यते, पञ्जर इति शेषः । 'परः' शुकाचार्यः ।

२१ । 1. B. C. D. not found. 2. Commentary of Jayarāma :—आयन्तीयमिति । आयन्तीयादि-सामानि "आयन्तीयं

कालेयं कण्ठनालं खरतर-नखराः पञ्च साम-प्रकाराः
स श्रीमान् सामराजो वितरतु विविधां सम्पदं मे नृसिंहः ॥२१
श्रीनृसिंहमहिम्नः ॥ (fol. 10b)

॥ अथ हनुमान् ॥

२२ आजन्म-ब्रह्मचारी सकल-रिपुकुलानल्प-कालाग्निकल्पः
कल्पान्तःकल्पकर्ता[1] कपिश-तनु-रुचिः कामगः कामदाता ।
कान्तः कामारि-बन्धुः कपि-कुल-तिलकः कोपनः कोमलाङ्गः
कौशल्यासूनु-दूतः कलयतु कुशलं वायुपुत्रश्चिरं वः[2] ॥२२॥
कस्यापि ॥ (fol. 11a)

॥ अथ श्रीसूर्यः ॥

२३ अङ्गीकुर्वन्ति भङ्गीमखिल-गिरिगणास्तत्रजाम्बूनदीयां
दूरीकुर्वन्ति पूरीकृत-कनक-गिरि-स्फार-गर्वञ्च यस्याः ।
उन्मत्त-ध्वान्तधारासुरवर-पटली-दाह-सञ्जात-कीर्तिः
सेयं प्राची-प्रदीप्तिर्दलयतु दुरितं सर्वदा सर्वदा मे ॥२३॥
(fol. 11b)

२४ यावन्नोदेति बिम्बं दिवि लसदमलं मण्डनं पण्डितानां
तावद्धोमादि-कृत्यं धरणितल-गतं रोधमाप्नोति यस्मात् ।
नित्यं तस्माद् बुभुक्षा-विकलित-हृदयाः प्राप्त-गाढान्धकाराः
के वा देवा न सेवा-विधिमिह तरणेः साध[1]यन्तः सदैवाः ॥२४
(fol 13a)

ब्रह्म साम भवतीत्यादि-श्रुतिषु निरूढानि । For Vāravantīya, see Mīmāṃsā-darśana, 2. 3. 1 and for Rāthantarīya, see, op. cit. 2. 3. 1.

२२ । 1. "कल्पान्त-[:] पदेन कल्पकर्तृ-पदेन सुप्सुपेति समासात् कल्प-मध्ये कल्पकर्तेत्यर्थः ।" 2. A. v. r. नः ।

२५ देवीं सम्पन्न-रागामुषसमनुसरन् पद्मिनी-सङ्ग-सङ्गी
भूदेवेन्द्र-द्युतीनां प्रसभमनुदिनं द्रावयन् दर्पमुच्चैः।
अत्यन्तं रञ्जयन्तीं निजकर-निचयैर्वारुणीं सेवमानो
भानो मानोन्नतानां तदपि[1] सुमनसां वन्दनीयोऽसि चित्रम्
॥२५॥ एते मत्कृत-भास्करचरित्रात् ॥ (fol. 13b)

२६ कीलालैः कुङ्कुमानां सकलमपि जगज्जालमेतन्निषिक्तं
मुक्ताश्चोन्मत्त-भृङ्गा विघटित-कमल-क्रोड-कारा-गृहेभ्यः।
उत्सृष्टं गो-सहस्रं बहल-कलकलः श्रूयते च द्विजानां
भाग्यैर्वृन्दारकाणां हरिहय-हरिता सूयते पुत्र-रत्नम् ॥२६॥

२७ प्रालेयानां करालाः कबलित-जगतीमण्डल-ध्वान्तजाला-[1]
स्नात-[2] स्वर्लोकपाला विदलदरुणिम-च्छिन्न-बाल-प्रवालाः।
विश्लिष्यत्कोकबाला-ज्वरहरण-भवत्कीर्तिपूरैर्जटाला
व्योम-व्याप्तौ विशालास्तव ददतु मुदं भास्वतो भानुमालाः ॥
२७॥ पण्डितराजस्यैतौ ॥ (fol. 14a)

॥ अथ भवानी ॥

२८ हरार्ध-तनुहारिणी दुरित-संघसंहारिणी
भजन्मतिविवर्धिनी[1] प्रबल-दानवोन्मर्दिनी।
तुषार-गिरि-नन्दिनी मुनि-हृदन्तरालम्बिनी
मदन्तरवलम्बिनी हर-नितम्बिनी जायताम् ॥२८॥

भास्करस्य ॥

२४। 1. MS. A. प्रार्थं। Commentary "तरणेः सेवा-विधिं साधयन्तः के वा देवाः सदैवाः सभाग्या न सन्तीत्यध्याहार्यम्।"

२५। 1. A. v. r. तदयि। २७। 1. D. v. r. जाता [:]। 2. B. v.r. स्नात। *Ms. D. ends here.*

२८। 1. A. v. r. विवर्धनी।

२९ पार्वतीमोषधीमेकामपर्णां मृगयामहे ।
शूली हालाहलं पीत्वा यया मृत्युञ्जयोऽभवत् ॥२९॥
आशामिश्रस्य ॥ (fol. 14b)

॥ अथ लक्ष्मीः ॥

३० जगद्दीनता-दैत्य-विध्वंस-दक्षाः
कृतानेक-देवादि-सन्दोह-रक्षाः ।
सतां मानस-प्रार्थना-कल्पवृक्षाः
कृपार्द्राः सदा पान्तु लक्ष्मी-कटाक्षाः ॥३०॥

३१ सतां पूरितानेक-सम्पत्-समुद्राः
सुराली-शिरोहीर-ताराकुटुम्बाः ।
स्फुर-द्योतिताशाः प्रकामं स्फुरन्तः
सदालम्बनं सन्तु लक्ष्मी-नखाब्जाः ॥३१॥
एतौ मत्कृत-लक्ष्मीस्तुतेः ॥ (fol. 15a)

३२ पायात् पयोधि-दुहितुः कपोलामल-चन्द्रमाः ।
यत्र संक्रान्त-बिम्बेन हरिणा हरिणायितम् ॥३२॥
कस्यापि ॥

॥ अथ सरस्वती ॥

३३ मातः पातक-दैत्यदारिणि महामान्द्यौघसंहारिणि
चिन्माणिक्य-कराणिमादि-कलिते कल्याणि हृद्वारिणि ।
विज्ञप्तिं करवाणि वाणि शिरसा संयोज्य पाणि-द्वयं
दुःखासारहराणि देहि सततं धर्म्याणि शर्माणि मे ॥३३॥
भास्करस्य ॥ (fol. 15b)

३४ आधारे हृदये शिखा-परिसरे संधाय-मेधामयि
त्रेधा बीज-तनूमनून-करुणा-पीयूष-कल्लोलिनीम् ।

त्वां मातर्जपतो निरङ्कुश-निजाद्वैतामृतास्वादन-
प्रस्राम्भस्तुलकैः स्फुरन्तु पुलकैरङ्गानि तुङ्गानि मे ॥२४॥
पृथ्वीधराचार्यस्य ॥ (fol. 16a)

२५ मातर्नातः परमनुचितं यत् खलानां पुरस्ता-
दस्ताशङ्कं जठर-पिठरी-पूर्तये नर्तितासि ।
तत् क्षन्तव्यं सहज-सरले वत्सले वाणि कुर्यां
प्रायश्चित्तं गुण-गणनया गोप-वेषस्य विष्णोः ॥२५॥
बिल्वमङ्गलस्य ॥ (fol. 16b)

॥ अथ वेणी ॥

२६ गङ्गा रिङ्गत्तरङ्गावलि-बहल-करैः स्फार-शृङ्गार-तुङ्गैः
कालिन्दीं काल-भङ्गैर्दिनकर-तनया सापि तां तर्जयन्ती ।
गर्भे सारस्वताम्भोऽरुण-गुण-सुभगं संविधाय प्रयागे
जाने युध्यन्त एताः स्वजल-गत-वपुर्मुक्ति-दानाभिमानात् ॥२६॥
भास्करस्य ॥ (fol. 17a)

॥ अथ गङ्गा ॥

२७ प्रभूति-स्थानं ते भगवति भवान्या अपि गिरि-
स्तपस्तीव्रं तेपे यदपि गिरिजा बाल्य-वयसा ।
परं चित्रं गङ्गे हर-शिरसि रङ्गे कलयसि
स्थितिं त्वं वामाङ्के वसति पुनरेषा कथमिदम् ॥२७॥ (17b)

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२४ । Commentary of Jayarāma : "सन्धायमेधामयि ! सन्धीयमाना या मेधा बुद्धिस्तन्मयि···। त्रेधा बीजतनूं वाग्भवाख्यं कामाख्यं पराख्यमिति बीज-त्रय-तनूम्···। वाग्भवाख्यम् ऐं इति आधारे; कामाख्यं क्लीं इति हृदये; पराख्यं सौः इति शिखा-परिसरे इति बीज-त्रयं स्थलत्रये ध्यायेत्। इति ध्यायतो मम पुलकैरङ्गानि तुङ्गानि स्फुरन्त्विति योज्यम्"।

३८ अमृतादमृतं न तावकादपरं यत् त्रिपुरारिरादरात् ।
अवलम्ब्य शिरस्थलेन तद्धृत-हालाहल एष जीवति ॥३८॥ 18a

३९ न भूतो न भावी जलानां कलापो
न वा जातु लोके क्वचित् पावकः स्यात् ।
जनानां परं तापहन्तापि गङ्गे
जलौघः कथं तावकः पावकोऽयम् ॥३९॥

४० पुरारेर्मूर्धन्या निखिल-सुर-धन्या भगवती
वदान्या जन्यानामभिलषित-मुक्तेर्वितरणे ।
भवान्यास्त्वं मान्या परम-मुनि-कन्या त्रिपथगे
त्वदन्या का हन्यात् त्रिजगति जघन्याश्रितमघम् ॥४०॥
एते[1] मत्कृत-गङ्गास्तुतेः ॥ (fol. 18b)

४१ इयच्चिद्रूपापि प्रकट-जड-रूपा भगवती
यदीयाम्भोबिन्दुर्वितरति हि शम्भोरपि पदम् ।
पुनाना धुन्वाना निखिलमपि नानाविधमघं
जगत् कृत्स्नं पायादनुदिनमपायात् सुरधुनी ॥४१॥
लक्ष्मणस्य ॥

॥ अथ मणिकर्णिका ॥

४२ स्नातं वारिषु निर्मलेषु जटिलो जातः पुनः कुन्तलः
काय-क्षालितमेव पङ्क-पटलं कण्ठे पुनः कालिमा ।
उद्दामाः खलु वीचयः परिचिताः क्रान्तः करो भस्मना
मातः श्रीमणिकर्णि कर्ण-परुषं जल्पामि कोऽयं क्रमः ॥४२॥
भानुकरस्य ॥ (fol. 19a)

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४० । 1. A. no 'एते' ।

॥ अथ यमुना ॥

४३ कराल-काल-रूपेण जनता-दुरितापहा ।
तारणी[1] तारिणी भूयादमुना यमुनाऽम्बुना ॥४३॥

भास्करस्य ॥

४४ यत्र प्रोन्मत्त-कङ्कानन-पतितमपि क्रव्य-कङ्काल-खण्डं
तस्यावश्यं वयस्या भवति सुरपतिः[1] स्वःस्थले किं न वध्या ।
पाप-ध्वंसाय हालाहलममृतमिदं पुण्य-संवर्धनार्थं
हन्यादन्याय-मूलं भगवति यमुने वारि कूलङ्कषं ते ॥४४॥

चन्द्रचूडस्य[2] ॥

इत्यग्निहोत्रि-कुल-तिलकायमान-श्रीमदापाजि-[3] भट्ट-सूनु-
पराभिधान-हरि-भास्कर-विरचितायां पद्यामृत-
तरङ्गिण्यां प्रथमस्तरङ्गः ॥ (fol. 19b)

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४३ । C. v.r. तारिणी ।

४४ । 1. A-B. ते । 2. C. चन्द्रचूड-भट्टस्य ।

3. Colophon A. आलि । 4. Here MS. C.ends.

[द्वितीयो राज-तरङ्गः]

॥ अथ राजानो वर्ण्यन्ते ॥

४५ अङ्गीकृत-तितिक्षः सेड् गुणी[1] निष्ठा-परो यथा ।
मृषिस्तथा विजयते श्रीरामो राज-सत्तमः ॥१॥

भास्करस्य ॥ (fol. 20a)

४६ सन्धानानि विसन्धयः प्रकृतयस्ताभ्यः परः प्रत्ययो
देव व्याकरणादभेदकमिदं वैधर्म्यमेतत्तव ।
आदेशो न विकल्पते न च कृतं किञ्चित् क्वचिल्लुप्यते
नो वृद्धिगुण-बाधिका न पुरुषः कार्ये क्वचिन्मध्यमः ॥२॥

श्रीहर्षस्य ॥

४५। Commentary of Jayarāma ः अङ्गीकृतेति, "मृष् तितिक्षायामि"ति धातु-पक्षे अङ्गीकृता वाच्यत्वेन तितिक्षा क्षमा-रूपोऽर्थो येन सः। सेट् इडागम-सहितः। गुणी गुण-सहितः। तथा च तितिक्षार्थ-मृषिधातोः निष्ठेति-संज्ञकस्य "निष्ठे" [पा० ३।२।१०२] ति सूत्रेण विहितस्य क्त-प्रत्ययस्य "मृषस्तितिक्षायामि"ति [पा० १।२।२०] सूत्रेण सेटः क्त-प्रत्ययस्य कित्त्व-निषेधाल्लघूपध-गुणे [पा० ७।३।८६] सति मर्षित इति रूपं भवति।

राज-पक्षे तु अङ्गीकृता स्वीकृता तितिक्षा क्षमा सहनं येन सः। सेट्, ईड् स्तुतौ इति धातोः सम्पदादित्वात् क्विप्। तथा च इट्-सहितः। गुणी दया-दाक्षिण्यादि-गुण-युक्तः। निष्ठा-परः निष्ठा सधर्म-वर्तनं [परा प्रधानं] यस्य स तथोक्तः। यथा मृषि-धातुस्तथा श्रीरामो विजयते, etc.

४६। Commentary of Jayarāma ः—सन्धानानीति। व्याकरणे सन्धानानि सन्धयः। "इको यणचो"त्यादयः [पा० ६।१।७७],

४७ 'रोरी'त्येतदसिद्धचेत् सिद्धचे'द्दशि चे'ति किम्।
मनोरथः कथं सिध्येद्रामचन्द्र-कृपां विना ॥२॥

लक्ष्मणस्य ॥ (fol. 21a)

विसन्धयः "प्लुत-प्रगृह्या अचि नित्यमि"त्यादयः [पा० ६।१।१२५], प्रकृतिभावः, प्रकृतयः धात्वादिरूपाः। ताभ्यः परः [प्रत्ययः] "प्रत्ययः" [पा० ३।१।१] "परश्चे"त्युक्तत्वात् [पा० ३।१।२]। हे देव राजन्, तव व्याकरणादिदमभेदकं साधर्म्यम्। तथाहि सन्धानानि संघटनानि, विसन्धयः विघटनानि, प्रकृतयो राजगाङ्गानि। यथाह कामन्दकः...। ताभ्यः प्रकृतिभ्यः पुरोहितादिरूपेभ्यः प्रत्ययो विश्वासः। एतत्तु वैधर्म्यम्—आदेशो न विकल्पते। आदेश आज्ञा विकल्पेन न प्रवर्तते अपि तु निश्चयेन। व्याकरणे तु "वा लिटी"त्यादिना [पा० २।४।५५] चक्षिङाद्यादेशो विकल्पते। कृतं किञ्चित् सत् कर्म न लुप्यते। व्याकरणे तु कृतमपि सुप्-तिङादिकं "हलङ्या"दि-सूत्रैः [पा० ६।१।६८] लुप्यते। नो वृद्धिर्गुण-बाधिका, गुणानां दया-दाक्षिण्यादीनां बाधिका अपकर्षकारिणी न भवतीत्यर्थः। व्याकरणे "वृद्धिरेचो"त्यादि-[पा० ६।२।८८] वृद्धिर्गुणस्य "आद्गुणः" [पा० ६।१।८७] इत्यादेर्बाधिकैव। कार्ये राजकार्ये क्वचिदपि पुरुषो न मध्यमः, अपि तु उत्तम एव। व्याकरणे तु "तिङस्त्रीणि त्रीणि प्रथम-मध्यमोत्तमाः" [पा० १।३।१०१] इति सूत्रेण मध्यमोऽप्युक्तः, etc.

४७। Commentary of Jayarāma ;—त्रिपादीस्थत्वेन "रोरि" [पा० ८।३।१३] इत्यस्यासिद्धत्वम्। सपाद-सप्ताध्यायीस्थत्वेन "हशि चे"त्यस्य [पा० ६।१।११४] सिद्धत्वम्। तथा च पाणिनि-सूत्रं "पूर्वत्रासिद्धमि"ति [पा० ८।२।१]। मनोरथः स्वाभिलाषः कथं सिध्येत्। यद्यपि वैयाकरण-मते यथा घटालोक-संयोगादेव घटस्यैवाऽऽलोकस्यापि प्रत्यक्षं तथाऽर्थ-विषयक-शब्द-निष्ठ-शक्तेरेव शब्दस्यार्थस्य च भानमित्यभ्युपगमात् गामुच्चारय इत्यादाविव

४८ ये लब्धाश्रयमन्यतः फलभृतं कुर्वन्ति कश्चिद् गुणं
वार्धौ वारिमुचो न कस्य विदितास्ते कर्म-मीमांसकाः ।
आलोच्यैव निराश्रयान् फलभृतः सम्बध्नतः सद्गुणाञ्-
श्रीमद्राम तवाद्भुतं पुनरिदं मीमांसकत्वं स्तुमः ॥४॥
कस्यापि ॥ (fol. 21b)

मनोरथ-शब्दस्य स्वरूप-परत्वादुक्त-रीत्या तस्य सिद्धिरस्त्येव । यदुक्तं वाक्यपदीये—[१।५६] ।

"ग्राह्यत्वं ग्राहकत्वञ्च द्वे शक्ती तेजसो यथा ।
तथैव सर्व-शब्दानामेते पृथगवस्थिते ॥"

इति । तथापि कवेर्मनोरथ-शब्दार्थस्यार्थ-विषयक-प्रार्थनायामेवादरात् शब्द-स्वरूप-सिद्धेरनादरात् अर्थस्य तु रामचन्द्र-कृपामन्तरेण नैव सिद्धिरिति भावः ।

४८ । Commentary of Jayarāma :—ये लब्धाश्रयमिति । ये मीमांसकाः, क्रमादिभ्यो वुञ् । अन्यतः लब्धाश्रयं गुणं फलभृतं कुर्वन्ति ते मीमांसका वार्धौ जलधौ वारिमुचः जलमुचः कर्ममीमांसकाः कस्य न विदिताः प्रसिद्धा एवेत्यर्थः ।

अत्रेयं मीमांसकानां प्रक्रिया । तत्र गुणो नाम धात्वर्थ-भावनातिरिक्तो द्रव्यादिरुच्यते । इन्द्रिय-कामाधिकरणे हि अग्निहोत्रं प्रकृत्य "दध्नेन्द्रिय-कामस्य जुहुयादि"ति विषय-वाक्यमुपन्यस्य तत्र दधि-विशिष्टं कर्मान्तरमेव फलाय विधीयते इति पूर्वपक्षयित्वा होमाश्रितस्यैव दध्न इन्द्रिय-फल-सम्बन्धो न कर्मान्तरमिति द्वितीयाध्याय-द्वितीयपादे [मीमां० २।२।११—२५-२६] सिद्धान्तितम्, न हि होममनाश्रित्य शक्येन दध्ना फलं वक्तुं शक्यमिति । तथा चान्यतः प्रकरणाल्लब्धं होमाश्रयं दधि-रूपं गुणमिन्द्रियरूप-[गुण ? फल] युक्तं कुर्वन्तीति मूलार्थः । हे राम, निराश्रयान् सद्गुणान् विद्यावत्त्वादिगुणान् आलोच्य फलभृतः फलयुक्तान् कुर्वतस्तव अद्भुतं मीमांसकत्वं विचारकत्वं स्तुमः ।

४८. साङ्कर्यं हन्त जातेर्न भवति विषयोपस्थितिस्त्वद्रिपूणां
हेत्वाभासाः पुमर्थे व्यधिकरणतयाऽवस्थितिः काननेषु ।
धूमादत्रानुमानं प्रसरति पुरतः पर्वते वह्निरस्ती-
त्याश्वस्योद्यत्कुतर्का व्यभिचरति मतिः साधन-व्याप्युपाधौ
॥५॥ प्रस्तावचिन्तामणेः ॥ (fol. 22a)

४८। Commentary of Jayarāma :—साङ्कर्यमिति। हे राजन्, त्वद्रिपूणां जातेः साङ्कर्यमस्ति, न्याये तु न तथा, जाति-बाधक-संग्रहेषु सङ्करस्य पठितत्वात्। यदाहुरुदयनाचार्याः,

"व्यक्तेरभेदस्तुल्यत्वं सङ्करोऽथानवस्थितिः।
रूपहानिर[सं]बन्धो जाति-बाधक-संग्रहः" ॥

इति। अत एव भूतत्व-मूर्तत्वयोर्न जातित्वमिति तेषां सिद्धान्तः। शत्रु-पक्षे विषयोपस्थितिर्न भवति, विषयाणां स्रक्चन्दनादीनाम् उपस्थितिः प्राप्तिर्नास्तीत्यर्थः। न्याय-पक्षे तु, विषयाणां द्रव्यादि-पदार्थानामुपस्थितिरस्ति। शत्रु-पक्षे पुमर्थे पुरुषार्थ-विषये हेत्वाभासाः हेतुवत् आभासन्ते न तु सद्धेतवः सन्ति, यैः पुरुषार्थः साधनीय इति भावः। न्याय-पक्षे तु, पुमर्थेषु सद्धेतवः सर्व एवेत्यर्थः। "तत्त्व-ज्ञानान्निःश्रेयसाधिगम" इति गौतमोक्ता हेतवः सन्ति। शत्रु-पक्षे व्यधिकरणतया काननेषु वनेष्ववस्थितिरवस्थानम्, राज-भयेन भिन्न-देशेषु पलायितत्वात् एकदेशेष्ववस्थानाभावान्नानाधिकरणत्वम्। अत्रानुमानं प्रसरति। न्याय-पक्षे तु धूमाग्न्योः सामानाधिकरण्य-ज्ञानादेवानुमानं प्रसरति पर्वते वह्निरस्तीति। राज-भयेन शब्द-प्रमाणस्यावसराभावादाश्वस्यानुमानेनैव अस्तीति आश्वासनं कृत्वेत्यर्थः। शत्रु-पक्षे उद्यत्-कुतर्का उद्यन्त उत्पन्नाः कुत्सितास्तर्का यस्यां सा मतिः बुद्धिः साधन-व्याप्त्युपाधौ साधनं कारणं तस्य व्याप्तिर्व्यापनं तल्लक्षणो य उपाधिस्तस्मिन्। व्यभिचरति न फलति निष्फला भवतीति यावत्। न्याय-पक्षे तु, क्रतु-वर्तिनी हिंसाऽधर्म-साधनं हिंसात्वात्, क्रतु-बाह्य-हिंसावत्, अत्र

५० हरिण्यस्त्वरण्येऽग्रगण्यं शरण्यं
नृपाणां यमालोक्य लीलाच्चि-गोलाः ।
करे चारु-चापं गले नील-चोलं
मृगानुव्रजं [तं] स्मरं भावयन्ति॥६॥ (fol. 22b) पद्मावत्याः ॥

५१ राजानः शशि-भास्करान्वयभुवः के के न संजज्ञिरे
भर्तारं पुनरेकमेव हि भुवस्त्वां कर्ण मन्यामहे ।
येनाङ्गं परिमृद्य कुन्तलमथाकृष्य व्युदस्याऽऽयतं
चोलं प्राप्य च मध्य-देशमसकृत् काञ्च्यां करः पातितः ॥७॥

५२ श्रीमान् श्रीमानसिंह-क्षितिप-जलनिधेरुद्गतो भावसिंहः
पूर्णः पीयूषभानुर्वितरण-तरणि-ध्वस्त-दैन्यान्धकारः ।
स्फार-स्फारास्तुषाराचल-सुर-तटिनी-हंसहारानुकाराः
कीर्ति-ज्योत्स्नाः पिबन्ति प्रतिदिशमनिशं यस्य विद्वच्चकोराः
॥८॥ भावशतकात्[1] ॥ (fol. 23b)

५३ कोणे कोङ्कणकः कपाट-निकटे लाटः कलिङ्गोऽङ्गने
त्वं रे गुर्जर नूतनो मम पिताऽप्यत्रार्पितः स्थण्डिले ।
इत्थं यस्य विवर्धते निशि मिथः प्रत्यर्थिनां संस्तर-
स्थानान्यत्व-भवो विरोध-कलहः कारा-निकेत-क्षितौ ॥९॥
कस्यापि ॥

निषिद्धत्वमुपाधिः । स च साध्य-व्यापकत्वे सति साधनाव्यापकत्वम् । तस्मिन्नुपाधौ मतिर्व्यभिचरति, असद्धेतुत्वात् ॥५॥

५२ । 1. The Bhāva-śataka by Nāgarāja is different from the work containing this verse as the former is devoted to the eulogy of king Nāgarāja of Dhārā by a poet of the same name.

॥ अथ दानम् ॥

५४ यद् ददासि विशिष्टेभ्यो यच्चाश्नासि दिने दिने ।
तत्ते वित्तमहं मन्ये शेषमन्यस्य रक्षसि ॥१०॥

भगवतो व्यासस्य ॥ (fol. 24a)

५५ देव क्षोणितलाधिप त्वयि महादान-प्रधाने विधौ
चेतः कुर्वति पातयत्यपि दृशं स्वर्णादिके वस्तुनि ।
विप्राणामतिघोर-धार-कठिन-द्योतत्कुठारोद्यताद्
घातात् प्रस्फुरिताङ्ग-सन्धि-चकितो मेरुः परं कम्पते ॥११॥

लक्ष्मणस्य ॥ (fol. 25b)

५६ हस्त-न्यस्त-कुशोदके त्वयि न भूः सर्वंसहा कम्पते
देवागारमयश्च काञ्चनगिरिर्धत्ते न चित्ते भयम् ।
अज्ञात-द्विप-भक्ष-भिक्षु-भवनावस्थान-दुःस्थाशया
वेपन्ते नव-दन्तिनः परममी भूमीपते तावकाः ॥१२॥ (26a)

५७ मुक्ताः केलि-विसूत्र-हार-गलिताः संमार्जनीभिर्हृताः
प्रातः प्राङ्गण-सीम्नि मन्थर-चलद्बालाङ्घ्रि-लाक्षारुणाः ।
दूराद्दाडिम-बीज-शङ्कित-धिया कर्षन्ति लीला-शुका-
स्त्वद्विद्वद्भवनेषु भोज-नृपते त्वत्त्याग-लीलायितम् ॥१३॥

५८ रघुपति-दान-चरित्रं सुरपति-सुदृशोऽभिगायन्ति ।
अवचेतुं वाञ्छन्त्यः कल्पतरोर्मौलि-मण्डनं कुसुमम् ॥१४॥

केषामप्येते ॥ (fol. 26a)

५९ जानीमो यत्प्रताप-ज्वलदनल-शिखा-शोचिषा तप्यमाना
सर्वा विश्वम्भरेयं जलनिधि-वसना दग्ध-वासास्तदा स्यात् ।
अन्यस्तद्वीर-सिंहामल-कर-कमल-प्रोल्लसद्दान-जातै-
र्न स्याच्चेत्तुङ्ग-भङ्गावलि-कलित-वपुर्वारिधिर्वारिपूरैः ॥१५॥

मत्कृत-जस्वन्त-भास्करात् ॥ (fol. 26b)

६० देव त्वत्कर-नीरदे दिशि दिशि प्रारब्ध-पुण्योन्नतौ
चञ्चत्-कङ्कण-रत्नराजि-तडिति स्वर्णामृतं वर्षति ।
स्फीता कीर्ति-तरङ्गिणी समभवत्तृप्ता गुणिग्राम-भूः
पूर्णं चार्थि-सरः शशाम विदुषां दारिद्र्य-दावानलः ॥१६॥

महानाटकात् ॥ (fol. 27a)

६१ मारवा जलदं देव निर्धना धनदं तथा ।
निन्दन्तस्ते तु सर्वेऽपि तव दानं स्तुवन्त्यहो ॥१७॥

भास्करस्य ॥ (fol. 27b)

६२ रत्नान्यम्बुधि-तोय-गर्भमगमन्मेरुः सुराब्धिश्रियै
क्षीयाङ्के कमलां विधाय विदधौ निद्रां हरिर्नीरधौ ।
यस्मिन् दित्सति भूरि-दातरि नृणां भाल-स्थले दुर्लिपिं
व्रीडा-नम्र-शिराः कमण्डलुमयं जग्राह मार्ष्टुं विधिः ॥१८॥

॥ अथ विदायः ॥

६३ क्रीडामूलं दुकूलं दलित-रिपु-महीपालवृन्दं गजेन्द्रं
दत्त्वा तुङ्गं तुरङ्गं विरचय वसुधा-नाथ तावद्विदायम् ।
युष्मत्-सत्कार-भाजं दिशि दिशि चकितैः प्रेक्ष्य मामक्षिपातै-
र्वक्षोजाभोग-भूमौ विलुठतु पुलक-श्रेणिरेणीक्षणानाम् ॥१९॥

भास्करस्य ॥ (fol. 28a)

॥ अथ कीर्तिः ॥

६४ कर्पूर-पूर-तुलनां कलयन्ति कीर्तेः
श्रीरामचन्द्र तव यत् कवयः कथं तत् ।
त्वद्वैरिणामतितरामपकीर्तितोऽस्याः
स्याद्धूसरत्वमिति तत्र वयं प्रतीमः ॥२०॥

भास्करस्य ॥ (fol. 29a)

६५ यस्य क्षोणिपतेर्विहायसि यशोराशौ चमत्कुर्वति
द्राक्कर्पूर-रजोभ्रमेण वणिजो वीथीमुपस्कुर्वते ।
चञ्चुं चञ्चलयन्ति चन्द्र-किरण-भ्रान्त्या चकोराः पयो-
बुध्या व्योम्नि नियोजयन्ति कलशीराभीर-वामभ्रुवः ॥२१॥

६६ प्रतिनगरमटन्ती प्रत्यगारं व्रजन्ती
प्रतिनरपति-वक्षः-कण्ठ-पीठे लुठन्ती ।
गिरि-गरिम-नितम्बच्छादनेऽसावधाना
तदपि च तव कीर्तिर्निर्मलेवेति चित्रम् ॥२२॥ (fol. 29b)

६७ नाला व्यालाधिनाथः स्फुरदमल-दलान्यम्बुदाः शारदीना-
स्तारानाथो वराटः किरण-समुदयो यस्य किञ्जल्क-पुञ्जः ।
ताराः स्फाराः परागावलिरपि पटलं व्योम यस्यानिशं तद्-
व्याकोशं ब्रह्म-पेशी-सरसि विजयते त्वद्यशः-पुण्डरीकम् ॥२३॥
(fol. 30a)

६८ क्षीरोदीयन्ति सद्यः सकल-जलधयो वासुकीयन्ति नागाः
कैलासीयन्ति शैला दिवि च दिविषदः शङ्करीयन्ति सर्वे ।
यौष्माकीणे समन्तात् प्रसरति नितरां दिक्षु कीर्तेर्विताने
मद्योषा-काच-भूषाः किमिति न सहसा मौक्तिकीयन्ति
भूप ॥२४॥ (fol. 30b)

६९ लग्नं रागावृताङ्ग्या सुदृढमिह ययैवासि-यष्ट्याऽरि-कण्ठे
मातङ्गानामपीहोपरि पर-पुरुषैर्या च दृष्टा पतन्ती ।
तत्सक्तोऽयं न किञ्चिद् गणयति विदितं तेऽस्तु तेनास्मि दत्ता
भृत्येभ्यः श्रीनियोगाद् गदितुमिव गतेवाम्बुधिं यस्य कीर्तिः
॥२५॥ केषामप्येते ॥ (fol. 31a)

॥ अथ प्रतापः ॥

७० अहो रघु-शिरोमणेरभिनव-प्रतापावलि-
प्रचण्ड-किरणानल-प्रसर-साध्वसादाश्रयत् ।
सुरौघ-पतिरम्बुदान् कमलमिन्दिरा सेवते
हिमांशुरपि चन्द्रमाः सततमम्बुधौ मज्जति ॥२६॥ (fol. 31b)

७१ तवारि-नारी-नयनाम्बु-पूरं निपीय राजन् भ्रमति प्रतापः ।
रिङ्गत्तरङ्गावलि-नीर-तुङ्गं यथा समुद्रं वडवा-हुताशः[1] ॥२७॥
भास्करस्य ॥

७२ वेलामुल्लङ्घ्य हेलादलित-धरणिभृद्वाहिनी-कोटि-पूरै-
रुद्वेल्लत्काबिलेन्द्र-प्रबल-जलनिधिः प्लावनायोज्जजृम्भे ।
स्यान्मग्ना मेदिनीयं प्रबल-भुजबल-प्रौढ-चञ्चत्प्रताप-
ज्वालाभिः सन्ततं चेद्दहति न वडवा-वीतिहोत्रो बघेलः[1] ॥२८॥
अकबरि-कालिदासस्य ॥ (fol. 32a)

७३ मार्तण्ड-मण्डल-समं भवतः प्रतापं
ये वर्णयन्ति कवयो नहि ते प्रवीणाः ।
अम्भोनिधौ विलयमेति परं पतङ्गः
पारं प्रयाति पुनरेति भवत्प्रतापः ॥२९॥
शङ्कर-मिश्रस्य ॥ (fol. 32b)

७४ तदीय आनकोद्दल-ध्वनि-प्रचण्ड-गर्जनः
क्रुधाऽरुणो नु सर्वदाऽरुण-ध्वजस्य कैतवात् ।

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७१ । 1. Comm. of Jayarāma :—इयं प्रेमाख्या उपजातिः । प्रथम-द्वितीय-चतुर्थेषूपेन्द्रवज्रायास्तृतीय-चरणे इन्द्रवज्रायाः सत्त्वात् । एतच्च पितृचरण-कृत-वृत्तरत्नाकर-तृतीयाध्याये स्पष्टम् । (fol. 32a)

७२ । 1. Jayarāma :—बघेलः राजा, fol. 32b.

पुरस्करोति जिह्विकां द्विषन्मञ्जावलीं
जिघत्सितुं परिभ्रमत्-प्रताप-चण्ड-केशरी ॥२०॥
मत्कृत-जरवं [त] भास्करात् ॥

॥ अथ कीर्ति-प्रतापौ ॥

७५ कुञ्जे कुञ्जे भ्रमति भवतः कीर्तिरेकाकिनीयं
तस्याः पश्चाद् भ्रमति भवतः सानुरागः प्रतापः ।
नैवाश्लेषो न च रति-कला नो वराश्लेषि-लीला
तेनाद्यापि द्वयमतितरां स्फीतमेवाविरस्ति ॥२१॥
शङ्कर-मिश्रस्य ॥ (fol. 33a)

॥ अथ गजः ॥

७६ धूलीभरोद्धूलन-शौण्ड-शुण्डः
संधूनितान्दू-कृत-बन्धनाङ्घ्रिः ।
गण्डस्थल-प्रस्खलदम्बु-पूरो
मत्तः समायाति मतङ्गजेन्द्रः ॥२२॥ भास्करस्य ॥

७७ नीता कुम्भस्थल-कठिनता कामिनीनामुरोजै-
स्तेयं कृत्वाऽद्भुत-मणिमयैः कञ्चुकैरावृताऽपि ।
इत्याख्यातुं नरपति-गृह-द्वारि कुम्भीन्द्र-डिम्भाः
शुण्डा-दण्डैर्वपुषि बहुलां धूलिमुद्धूलयन्ति ॥२३॥ (fol. 33b)

७८ तावद् गर्जन्ति वीर्यात् पर-निधन-विधौ युद्धमध्येऽपि धीरा-
स्तावद्धावन्ति वेगं परमपि दधतः सम्मुखीनास्तुरङ्गाः ।
भूपारूढः सुसज्जो मद-मुदितमना मानिमानं विधुन्वन्
यावन्नायाति कोपात् कृत-विविध-रवाटोप एकोऽपि नागः ॥२४
गुणाकरस्य ॥

॥ अथाश्वः ॥

७९ सद्धीरकादि-मणि-गुम्फित-किङ्किणीका-
स्रक्-शुभ्र-जङ्गम-विभूषण-भूषणं ये ।
सर्वेश-शेषमतिविस्तृत-वल्गु-वल्गा
नह्यस्ति दुस्करमहस्कर-किङ्कराणाम् ॥३५॥[1] (fol. 34a)

८० श्रीमत्तया मरकत-द्युतिमत्तयापि
सम्पन्न-देवमणयस्तुरङ्गमयस्ते ।
सत्स्यन्दनं निरवलम्बनमुद्वहन्त-
स्त्र्यङ्घ्रिं हरिं किल रवेर्हरयो हसन्ति ॥३६॥
एतौ भास्करस्य[1] ॥ (fol. 34b)

८१ निर्मांसं मुखमण्डले परिमितं मध्ये लघुं कर्णयोः
स्कन्धे बन्धुरमप्रमाणमुरसि स्निग्धञ्च रोमोद्गमे ।
पीनं पश्चिम-पार्श्वयोः पृथुतरं पृष्ठे प्रधानं जवे
राजा वाजिनमारुरोह सकलैर्युक्तं प्रशस्तैर्गुणैः ॥३७॥
त्रिविक्रमस्य ॥

८२ अलक्षित-गतागतैः कुल-वधू-कटाक्षैरिव
क्षणानुनय-शीतलैः प्रणय-केलि-कोपैरिव ।
सुवृत्त-मसृणोन्नतैर्मृगदृशामुरोजैरिव
त्वदीय-तुरगैरिदं धरणि-चक्रमाक्रम्यते ॥३८॥
कस्यापि ॥ (fol. 35a)

८३ मेखलीयति मेदिन्याः ककुभः कङ्कणीयति ।
मण्डलीं तुरगः कुर्वञ्जगतः कुण्डलीयति ॥३९॥

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७९ । I. E. v. r. ३६ । All the following verses of this Taranga in E are, accordingly, marked 37, 38, 39, etc. i. e. one in advance of the verse-numbers of this edition.

८० । I. v. r. A. एतौ मत्सकाशस्य भास्कर-चरितात् ।

॥ अथ पताका ॥

८४ नृपति-निजाम-चमू-चरणार्पण-जनित-प्रभूत-पीडाभिः ।
रचयति बहिरिव रसनामरुण-ध्वज-कैतवादवनिः ॥४०॥

॥ अथ खड्गः ॥

८५ क्षोणीकाम निजाम तावक-भुजं लब्ध्वा भुजङ्गेश्वरं
जानीमः करवाल-काल-भुजगी किं नाम गर्भिण्यभूत् ।
यद्भिन्नेभ-कपोल-लोल-विगलन्मुक्ता-कलापच्छला-
दच्छामण्ड-परम्परामधिरणं सूते स्फुरन्ती मुहुः ॥४१॥
भानुकरस्यैतौ ॥ (fol. 35b)

८६ भिन्दन्त्वत्प्रताप-प्रखर-कर-लसद्दाव-सन्तापधारां
कीर्ति-ज्योत्स्नामुदारामधिहरतितरां यो धुरीणामरीणाम् ।
उद्वेलद्वैरि-नारी-नयन-जलभरैः पूरयन्निम्नगौघान्
पातु श्रीकार्तवीर्य-प्रबल-धरणिभृत्-खड्ग-नव्याम्बुदो वः ॥४२॥
भास्करस्य ॥

८७ खेलन्ती व्योम-गर्भे दिशि विदिशि मुहुर्निष्पतन्ती हरन्ती
शश्वत् प्रौढान्धकारान्निखिल-जन-मनोविस्मयं वर्धयन्ती ।
यस्य स्फारासिधारा तडिदिव तरला वैरि-कण्ठोपकण्ठं
प्राप्ता सद्यो नटीव प्रणय-कुतुकिनी मोहमाविष्करोति ॥४३॥
भावशतकात् ॥ (fol. 36a)

८८ भूभृन्मौलि-तटीषु दर्शित-समारम्भोऽयमम्भोधर-
स्त्वत्खड्गः प्रतिपक्ष-पङ्क-पटलं प्रक्षालयन् धारया ।
युद्ध-क्रुद्ध-विरुद्ध-सिन्धुर-दलद्गण्डस्थल-प्रस्खलन्-
मुक्ताभिः करकाभिराशु समर-क्षोणीतले वर्षति ॥४४॥
गणपतेः ॥

८९ हस्ताम्भोजालिमाला नख-शशि-रुचिर-श्यामलच्छायवीची
तेजोऽग्नेर्धूम-धारा वितरण-करिणो गण्डदान-प्रणाली ।
वीरश्री-वेणिदण्डो लवणिम-सरसी बाल-शैवालवल्ली
वेल्लत्यम्भोधरश्रीरकबर-धरणीपाल-पाणौ कृपाणी ॥४५॥

अकबरीय-कालिदासस्य[1] ॥ (fol. 36b)

॥ अथ पृथ्वीपति-प्रयाणम् ॥

९० जाने याने त्वदीये सकल-सुरपतिः प्राप संक्रन्दनाख्यां
कालोऽयं दक्षिणेशः समभवदभितो भीतितः कालवर्णः ।
किञ्चायं जीवनानां पतिरपि सहसा चिन्तया पीतवर्णः
श्रीदः स्वर्ण-प्रदानादधिवसति दिशं तेषु निःशङ्कमेकः ॥४६॥

मत्कृत-जस्वन्त-भास्करात्[1] ॥ (fol. 37a)

९१ वाहव्यूह-खुर-क्षतां वसुमतीं संवीक्ष्य मूर्छावतीं
भेरीभाङ्कृति-चञ्चलेन मनसा वारांनिधिः सिञ्चति ।
दिग्बाला तनुते निजाम-नृपते वातं पताकांशुकै-
र्धूली-धोरणिरश्विनीसुतमिव प्रष्टुं दिवं धावति ॥४७॥

भानुकरस्य ॥ (fol. 37b)

९२ त्वं द्वित्राणि पदानि गच्छसि महीमुल्लङ्घ्य यान्ति द्विष-
स्त्वं वाणान् दश पञ्च मुञ्चसि परे सर्वाणि शस्त्राण्यपि ।
ते देवी-पतयस्त्वदस्त्र-निहतास्त्वं मानुषीणां पति-
र्निन्दा तेष कथं स्तुतिस्त्वयि कथं श्रीकर्ण निर्णीयताम् ॥४८॥

(fol. 38a)

९३ काञ्चीं काञ्ची न धत्ते कलयति न दृशा केरली केलि-तल्पं
सिन्दूरं दूर एव क्षिपति करतल-न्यस्तमान्ध्री-पुरन्ध्री ।

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८९ । 1. A. अकबरीया कालदास ।

९० । 1. A. मत्कृत-भास्क० ।

सौराष्ट्री मार्ष्टि भूयः सपदि नयनयो रक्तयो रक्तिमानं
कार्णाटी कर्णिकायां मलिनयति मनो मानसिंह-प्रयाणे ॥४८॥
कयोरप्येतौ[1] ॥

८४ जाने युष्मत्प्रयाणे क्षितितिलक रजोयोग-दोषादशेषा
दिग्योषाः स्नान्ति सद्यस्त्वदरि-नृपवधू-नेत्रनीरापगासु ।
संगम्य त्वत्प्रतापैस्तदनु किमु दधौ दोहदं देव तासां
प्राची प्रातः प्रसूते यदिद[2]मुरुमहःखण्ड-मार्तण्ड-बिम्बम् ॥५०
रामचन्द्रस्य ॥ (fol. 38b)

॥ अथ युद्धम् ॥

८५ भल्लैर्भिन्नाः प्रतिनृपतयः शंखनादानुदाराञ्-
श्रुत्वा राजन् पुनरपि भुजा-दण्ड-कण्डूतिभाजः ।
आलिङ्गन्त्यास्त्रिदश-सुदृशो भ्रूलतां वीक्ष्य भुग्नां
चाप-भ्रान्त्या चपल-मनसो हस्तमावर्तयन्ति ॥५१॥
भानुकरस्य ॥

८६ मद्रैर्निद्रा-दरिद्रैः कुरुभिरुरुभयैस्त्यक्त-लिङ्गैः कलिङ्गै-
रङ्गैरुत्सृष्ट-रङ्गैरवगणितधनुर्दण्ड-तूणैश्च हूणैः ।
वङ्गैः संप्राप्त-भङ्गैरनुसृत-विषमारण्यवाटैर्वैराटै-
र्लाटैः खिद्यल्ललाटैरजनि नृप तवानीक-रुद्धेभयुद्धे ॥५२॥
कस्यापि ॥ (fol. 39a)

८७ वीर त्वं कार्मुकस्येदकवर कलयस्युग्र-टङ्कार-घोरं
दूरे सद्यः कलङ्का इव धरणिभृतो यान्ति कङ्काल-शेषाः ।

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८३ । 1. A. no कयोरप्येतौ ।
८४ । 1. A. योषा स्नाति । 2. A. यदय ।

शङ्कापन्नस्य किं कारणमिति मनसा भ्रान्ति-पङ्कायितेन
त्यक्ताहङ्कारमङ्काद्विसृजति गृहिणीं किञ्च लङ्काधिनाथः ॥५३॥
अकबरीय-कालिदासस्य[1] ॥

९८ कोदण्डस्तव हस्तगो हृदि वसत्यर्तिस्तु विद्वेषिणां
त्वं दाता रभसेन मार्गण-गणास्तानेव संसेवते ।
वीर त्वं तु जयस्यमित्रमनिशं ते यान्ति वैकुण्ठतां
संग्रामे तव भूपते महदिदं चित्रं समालक्ष्यते ॥५४॥
धरणीधरस्य[1] ॥ (fol. 39b)

९९ कर्णेजपः कुटिल-मूर्तिरसव्यपाणि-
रग्रेसरस्तदितरस्तव बद्ध-मुष्टिः ।
तन्मार्गणास्तदपि लक्षममी लभन्ते
धानुष्क तत् किमपि कौशलमद्भुतं ते[1] ॥५५॥
मण्डन-कवेः ॥

१०० कर-वारिरुहेण संधुनाने तरवारिं नृपतौ मुकुन्ददेवे ।
रचयन्त्यमरावती-तरूणां प्रथमं काञ्चन-पारिजात-मालाः ॥५६
गौडस्य ॥ (fol. 40a)

१०१ संग्रामाङ्गण-सङ्गतेन भवता चापे समारोपिते
देवाऽऽकर्णय येन येन विधिना यद्यत् समासादितम् ।
कोदण्डेन शराः शरैररि-शिरस्तेनापि भूमण्डलं
तेन त्वं भवता च कीर्तिरतुला कीर्त्या च लोक-त्रयम् ॥५७॥

१०२ रक्तं नक्तञ्चरीवैः पिबति वमति च ग्रस्त-कुन्तः शकुन्तः
क्रव्यं नव्यं गृहीत्वा प्रणदति मुदितो मत्त-वेताल-बालः ।

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९७ । 1. A. आकबरीया कालिदासस्य ।

९८ । 1. E. धरणीधरभट्टस्य ।

९९ । 1. This verse is not found in E.

क्रीडत्यक्रीडमस्मिन् रुधिर-मधु-वशात् पूतना नूतनाङ्गी
योगिन्यो मांस-मेदःप्रमुदित-मनसः शूर-शक्तिं स्तुवन्ति ॥५८॥
(fol. 40b)

॥ अथ शत्रु-पलायनम् ॥

१०३ को दण्डं न ददाति देव भवते कोदण्डमातन्वते
को नारातिरुपैति पारमुदधेः कोणारुणे लोचने ।
का कुञ्जान्तरमेत्य वैरि-तरुणी काकुं नवा भाषते
राजन् गर्जति वारणे तव पुनः को वा रणे वर्तताम् ॥५९॥

१०४ राजन् राज-सुता न पाठयति मां देव्योऽपि तूष्णीं स्थिताः
कुब्जे भोजय मां कुमार-सचिवैर्नाद्यापि किं भुज्यते ।
इत्थं राज-शुकस्तवारि-भवने मुक्तोऽध्वगैः पञ्जरा-
च्चित्रस्थानवलोक्य शून्य-वलभावेकैकमाभाषते ॥६०॥
(fol 41a)

१०५ द्वारं खड्गिभिराश्रितं बहिरपि प्रक्लिन्न-गण्डैर्गजै-
रन्तः कञ्चुकिभिः स्फुरन्मणि-शिखैरध्यासिता भूमयः ।
आक्रान्तं महिषीभिरेव सदनं त्वद्विद्विषां मन्दिरे
राजन् कर्ण चिरन्तन-प्रणयिनी शून्येऽपि राज्य-स्थितिः ॥६१॥

१०६ हस्ती वन्यः स्फटिक-घटिते भित्ति-भागे स्वबिम्बं
दृष्ट्वा दृष्ट्वा प्रतिगज इव त्वद्विषां मन्दिरेषु ।
दन्ताघाताद्दलित-दशनस्तं पुनर्वीक्ष्य सद्यो
मन्दं मन्दं स्पृशति करिणी शङ्कया विक्रमार्क ॥६२॥
केषामप्येते ॥ (fol. 41b)

१०७ अये मातस्तातः क्व गत इति यद्वैरि-शिशुना
दरी-गेहे लीना निभृतमिह पृष्टा स्वजननी ।

करेणाऽऽस्यं तस्य द्रुतमथ निरुध्याश्रु-भृतया
विनिश्वस्य स्फारं शिव शिव दृशैवोत्तरयति ॥६३॥

भानुकरस्य ॥

१०८ मुखे हारावाप्तिर्नयन-युगले कङ्कण-भरो
नितम्बे पत्राली सतिलकमभूत् पाणि-युगलम् ।
अरण्ये श्रीकण्ठं त्वदरि-वनितानां विधिवशा-
दपूर्वोऽयं भूषा-विधिरहह जातः किमधुना ॥६४॥

कस्यापि ॥

१०९ विभीषण-रणावनी-घनवनीषु सञ्चारिणं
विचार्य जसवन्त-सिंहमवनीन्द्र-पञ्चाननम् ।
अमोचि निज-देह एव बत कैरपि व्याकुलैः
पलायि च तथेतरै रिपु-नृपाल-दन्तावलैः ॥६५॥

भास्करस्य ॥

इति श्रीमदग्निहोत्रि-भास्कर-विरचितायां पद्यामृत-
तरङ्गिण्यां द्वितीयस्तरङ्गः ॥ (fol. 42a)

अथ [तृतीयो] रस-तरङ्गः

॥ तत्र काम-प्रभावः ॥

११० गुर्वङ्गना-प्रसङ्गो द्विजराजस्याप्यकारि बत येन ।
युवजन-विविध-तरङ्गः सोऽयमनङ्गो वरीवर्ति ॥१॥

१११ परिमित-(fol. 3a) विशिखो नचेन्मनोजो
यदि च हरो न हरेत्तदीयमङ्गम् ।
यदि मृदु-कुसुमेषुरेष न स्या-
दवनि-तले[न]किमाचरेत्तदानीम् ॥२॥ भास्करस्यैतौ ॥

११२ धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखा
वसन्तः सामन्तो मलयमरुदायोधन-रथः ।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपा-
मपाङ्गात्ते लब्ध्वा जगदिदमनङ्गो विजयते ॥३॥
श्रीशं[कराचार्यस्य] ॥

११३ प्रतप्तायःपिण्डाविव किमपि सन्ताप्य विशिखै-
र्यथा कल्पान्ते[ऽपि] प्रविघटत एतौ न तु पुनः ।
तथा तौ देहौ यः सपदि शिवयोः संघटितवा-
नमुष्मै का[मा]य प्रतिनमत[1] वामाय विबुधाः ॥४॥
लक्ष्मणस्य ॥

॥ अथ नायिका ॥

११४ उन्मीलत्सुरसा गुणालि-निचिता निर्दूषणा[1]भूषणा
सोल्लासोषसि लीलया सुमनसां सृक्तग मनोहारिणी ।

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११३ । 1. MS. ननित । ११४ । 1. MS. निर्दूर्षणा ।

शय्यामेत्य मृदुं मदीय-कवितेवाम्भोजिनी नायिका
कस्यापुण्य[त]-पूर्व-पुण्य-तपसः कण्ठं समालिङ्गति ॥५॥

११५ किं कन्दर्प-विलास-नीरलहरी लीला-विलोलेक्षण-[1]
प्रोन्मीलच्छफरी-विराजित-तनुर्वापी गभी[2]राशया ।
बालाऽसौ ललित-प्रवेणि-विलसन्निःश्रेणि[3]-मालाकुला
किं बिम्बं प्रतिबिम्बि[तं]मुख-मिषात्तस्यां सुधांशोरिदम् ॥६॥

११६ तिलोत्तमा ते यदि नासिका या[1]
कासारजातायत-लोचनायाः ।
ऊरू परं भामिनि भाति रम्भा
सम्भावना सर्व-तनौ तयोः का ॥७॥

११७ एषा लता यदि विलासवती कथं स्याद्
विद्युल्लता यदि कथं भविता धरण्याम् ।
वस्तुं मनोज-नृपतेर्नगरी गरीयो-
वक्षोज-दुर्ग-विषमा किमकारि धात्रा ॥८॥

भास्करस्यैतौ ॥

११८ अदम्भा हि रम्भा विलक्षा च[1] लक्ष्मी-
र्घृताची ह्रिया चीर-संछादितास्या[2] ।
अहो जायते मन्दवर्णाऽप्यपर्णा
समाकर्ण्य तस्या गुणस्यैकदेशम् ॥९॥

गदाधरस्य ॥

११५। MS. क्षणे। 2. MS. गंभी। 3. MS. निश्राण।
११६। 1. MS. नायिकायाः।
११८। 1. MS. व। 2. MS. संछादिता स्यात्।

११९ किं कौमुदी-शशिकलाः सकला विचूर्ण्य[1]
संयोज्य चामृत-रसेन पुनः प्रयत्नात्।
कामस्य घोर-हर-हुंकृति-दग्ध-मूर्तेः
सञ्जीवनौषधिरियं विहिता विधात्रा ॥१०॥

॥ पौगण्डावस्था ॥

१२० मन्दं मनोभव-तनोरुपचीयमाने
रागेऽल्पभा (fol. 3b) सि शिशुता-रजनी-विभाते।
सम्भावि-यौवन-दिनोदय-मङ्गलेऽस्याः
सङ्गोत्सुकाविव मिथः कुच-चक्रवाकौ[1] ॥११॥

१२१ नेक्षणे चातुरी वाचि नो माधुरी
पादयोर्नापि वा साधु-रीति-क्रमः।
सा तथाप्यातुरीभावयत्यन्तरं
हा तुरीयार्थभाजां मनोमाधुरी ॥१२॥ भास्करस्यैतौ ॥

१२२ मन्दं मन्दं श्रवण-पुटकोपान्तगन्ता[1] दृगन्तः
किञ्चित् किञ्चिद्विरमति मनो धूलि-केली-रसेभ्यः।
आविर्भावः स्तन-मुकु[2]लयोः कापि कान्तिः समन्ता-
दद्य श्वो वा कुसुमधनुषो यौवराज्याभिषेकः ॥१३॥

१२३ अचलं चलदिव चक्षुः प्रकृतमपीदं समुद्यदिव[1] वक्षः।
अतदिव तदपि[2] शरीरं संप्रति वामभ्रुवो जयति ॥१४॥
कयोरप्येतौ ॥

११९। 1. MS. no सकलाः।
१२०। 1. MS. वालौ।
१२२। 1. MS. गत्वा। 2. MS. कुकु।
१२३। 1. MS. No व। 2. MS. अतदपि तदिव।

१२४ सुधायाः सध्रीचो न च[1] वचन-वीची विजयते
कुच-श्रीः कर्कन्धू-फलमपि न बन्धूकृतवती ।
न श्रीलं दृग्भङ्गी कलयति कुरङ्गी-नयनयो-
स्तथापि श्री[2]रस्या युवजन-नमस्या विलसति ॥१५॥

जयदेवस्य ॥

१२५ न नेत्याननेऽस्यादराहूयालपन्ती
विनीता विनीतादिभिश्चोपतल्पम् ।
कराला करालाभ-काले कथञ्चि-
न्नवोढा न वोढारमङ्गीकरोति ॥१६॥

कस्यापि ॥

१२६ हस्ते धृतापि शयने विनिवेशितापि
क्रोडीकृतापि यतते बहिरेव गन्तुम् ।
जानीमहे नव-वधूरथ तस्य वश्या
यः पारदं स्थिरयितुं क्षमते करेण ॥१७॥

भानुदत्तस्य ॥

॥ यौवनम् ॥

१२७ किं यौवने वनेऽस्या मृगयासक्तो मनोज-भूपालः ।
युवजन-मनःकुरङ्गानाकुलयति लीलया विशिखैः ॥१८॥

१२८ ऊरू रम्भे बाहू लते विधाता कुचौ पुनः कमले ।
यौवनमुपवनमस्यां मदन-विलासाय किं रचितम् ॥१९॥

१२९. आस्य-श्रीर्द्विजराज-बाधनकरी दृष्टिः श्रुतेर्लङ्घिनी
मूर्धन्यावलिगामिनी कुटिलता बद्धाश्च मुक्ता गुणैः ।

१२४ । 1. MS. तव । 2. तथा श्रीपि ।

यत्ते सुन्दरि दुर्विनीति[1]रियती दृष्टाऽबलाया मया
तन्मन्ये मकरध्वजो भवजयी जातस्त्वदग्रे सरः ॥२०॥

भास्करस्येते ॥

१३० पद्भ्यां मुक्तास्तरल-गतयः संश्रिता लोचनाभ्यां
श्रोणी-बन्धस्त्यजति तनुतां सेवते मध्यभागः ।
धत्ते वक्षः कुच-सचिवतामद्वितीयन्तु वक्त्रं
तद्गात्राणां गुण-विनिमयः कल्पितो यौवनेन ॥२१॥

कस्यापि ॥

बालाङ्गानि

॥ वेणी ॥

१३१ लसन्मौक्तिक-श्रेणि-गङ्गा-तरङ्गा
स्वयं नन्दिनी भास्वती नीलवर्णा ।
ससीमन्त-सिन्दूर-सारस्वताभा[1]-
स्त्रिवेणीयमेणीदृशो मौलि-वेणी ॥२२॥

१३२ श्यामा मिलिन्द[1]-माला बालाया वदन-पद्म-मकरन्दम् ।
आस्वादितुमिव मिलिता ललिता वेणी-मिषादेषा ॥२३॥

भास्करस्यैतौ ॥

१३३ एणीदृशः पाणि-पुटे निरुद्धा
वेणी विरेजे शयनोत्थितायाः ।
सरोज-कोशादिव निःसरन्ती
श्रेणी घनी[1]भूत-मधुव्रतानाम् ॥२४॥ कस्यापि ॥

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१२९ । 1. MS. नीत ।

१३१ । 1. MS. सारस्वतांक ।

१३२ । 1. MS. मलिन्द ।

१३३ । 1. MS. घन ।

॥ मुखम् ॥

१३४ हर-नयन-हताङ्गं मन्मथं जीवयन्ती
दितिसुत-गुरु-विद्या काप्यपूर्वा लता वा ।
इति समगमदारादेष ताराधिनाथः
क्षय-विदलन-कामः सेवनायाभिरामः ॥२५॥ भास्करस्य ॥

१३५ अनुच्छिष्टो देवैरपरि[1]दलितो राहु-दशनैः[2]
कलङ्केनास्पृष्टो न खलु परिभूतो दिनकृता ।
कुहू[3]भिर्नो लुप्तो न च युवति-वक्त्रेण विजितः
कलानाथः कोऽयं कनक-लतिकायामुदयते ॥२६॥ कस्यापि ॥

१३६ विना सायं कोऽयं समुदयति सौरभ्य-सुभगः
किरञ् ज्योत्स्ना-धारामधिधरणि तारापरिवृढः[1] ।
धनुर्धत्ते स्फारं तिरयति[2] विहारं न तमसां
निरातङ्कः पङ्केरुह-युगलमङ्के नटयति ॥२७॥ भानुकरस्य ॥

॥ अथ भ्रुवौ ॥

१३७ बाले रसाले कुतुकं विधत्से
भ्रू युग्म-दम्भादवलंब्य चापम् ।
दृक्-कैतवात् सायक-कोटिपातै-
र्लक्ष्यीचरीकर्षि मनोमृगं मे ॥२८॥

॥ नयनम् ॥

१३८ नील-पङ्कज-युगं किमु मीनौ किन्नु ते वदन-चन्द्र-चकोरौ ।
खञ्जरीट-युगल[1] नयने वा चेतसा तरुणि मे समशायि ॥२९॥
भास्करस्येतौ ॥

१३५। 1. MS. रपि। 2. MS. दशैः। 3. MS. कुहु ।

१३६। 1. MS. ०वृण। 2. MS. रतिपति।

१३८। 1. MS. मयुगलं।

॥ कटाक्षः ॥

१३९ माऽऽलिङ्गसे[1] सखि न तन्मनसोऽतिदुःखं
नो भाषसे तदपि नैव विषाद-हेतुः ।
यद्वीक्षसे सहसितं नयनान्त-पातै-
रेतावतैव हरिणाक्षि वयं कृतार्थाः ॥३०॥ कस्यापि ॥

॥ नासिका ॥

१४० दन्तालि-दाडिमी-वीज-भक्षणोत्कण्ठ[1]चेतसः ।
मन्ये मार-शुकस्येयं नासा-चञ्चुर्विराजते ॥३१॥ पद्मावत्याः ॥

॥ तन्मौक्तिकम् ॥

१४१ नासा समासादित-चारुभासा[1]
मुक्ताफलेनानुगता रराज ।
तारा विहाराय चिरानुरागा-
दिवास भासामधिपे विधौ किम् ॥३२॥ कस्यापि ॥

१४२ अभिलषन्ति तवाधर-माधुरीं
तदिह किं हरिणाक्षि मुधा बुधाः ।
सुर-सुधामधरीकुरुते यत-
स्त्वदधरोऽधरतामगमत्ततः ॥३३॥ भास्करस्य ॥

॥ कण्ठः ॥

१४३ परिस्फुरन्मौक्तिक-पंक्तिरस्याः
कण्ठस्थलं नूनमलङ्करोति ।
जिता मुखेनैव तुषार-भानोः
कारा-गृहे संविलसन्ति ताराः ॥३४॥

१३९। 1. MS. कुरुषे ।
१४०। 1. MS. कण्ठ ।
१४१। 1. MS. चारुभासा ।

॥ बाहू ॥

१४४ बाहु-द्वयं कान्ति-विसारि वारि-
जातं मृणाल-द्वितयं प्रतीमः ।
यदङ्गुली-पल्लव-शोभमाने[1]
करौ सरोजे[2] विधिराततान ॥२५॥ कस्यापीमौ ॥

॥ कुचौ ॥

१४५ मन्ये शैशव-संश्रयेण हृदये लीनं रमण्याः पुराऽ-
न[1]ङ्गेनाऽऽत्मपुरीमुरीकृतवता तत्कर्मविद्वेषिणा ।
प्रोद्यद्यौवन-मित्र-सङ्गम-बलादाकृष्य वक्षःस्थले
यूना[2] ताडयितुं निवेशित[3]मिदं वक्षोज-शङ्कु[4]-द्वयम् ॥२६॥

१४६ श्यामा रोमावलीयं विलसति नलिनी नाभि-कासार-मध्या-
त्तस्यां सम्भूतमेतत् कुचयुग-नलिन-द्वन्द्वमिन्दीवराक्ष्याः ।
चञ्चद्वक्त्रेन्दु-बिम्बान्मुकुलित-वदनं तच्च सञ्जातमास्ते
मैलिन्द-द्वन्द्वमेतत्तदुपरि कलये चूचु[1]कस्य च्छलेन ॥२७॥

१४७ मार-राजकुमारेण सुन्दरे केलि-[1] मन्दिरे ।
निदधे कन्दुक-द्वन्द्वमबला-कुच-कैतवात् ॥२८॥

१४८ निर्द्वन्द्वादपि मोक्षादतिशेते कामिनी-कुच-द्वन्द्वम् ।
गुणमालम्ब्य सुवृत्ता मुक्ता अपि यल्लुठन्तीह ॥२९॥
भास्करस्यैतौ ॥

१४९ कुचावस्याः काम-द्विपकलभ-कुम्भाविति परे
वदन्त्यन्ये धीराः सरसि कमले काञ्चन-घटौ ।

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१४४ । 1. MS. याने । 2. MS. जौ ।
१४५ । 1. MS. म । 2. नां । 3. दित । 4. म्भु ।
१४६ । 1. MS. चञ्चु । १४७ । 1. M.S. किलि ।

अयं मे सिद्धान्तः स्फुरति मदनेन त्रिजगतीं
विनिर्जित्य न्युब्जौ[1] कृतमिव निजं दुन्दुभि-युगम् ॥४०॥

सदाशिवस्य ॥

१५० मन्ये मनोजो निज-राजधानी-
मानीय बाला-कुच-कैतवेन ।
शम्भु-द्वयं प्राक्त[न]-कोपशाली
बबन्ध जालीकृत-कञ्चुकेन ॥४१॥

१५१ दृगन्तं सतानाकृत-वलय-मीन-ध्वजभरं (?)
भ्रमद्भ्रू-कोदण्डं कुटिलतरमालोक्य सुतनोः ।
नवीनाऽसौ सेना लसति मदनस्येति भयतो
निलीनस्तेलान्ते स्तन-कलश-शम्भुर्निवसति ॥४२॥

॥ मध्यम् ॥

१५२ कनकाचल-कान्ति-चौर्यभाजोः
कुचयोः कुङ्कुम-पङ्क-पूजनानि ।
अनिबन्धनमेव बन्धनं [ते]
कृशताभागिनि किन्नु मध्यभागे[1] ॥४३॥ कस्याप्येते ॥

॥ रोमावली ॥

१५३ लीनो नाभि-नदेऽस्याः कटि[1]-केशरि-शङ्कयेव मदनेभः ।
कुच-गिरि-सन्निधि-बद्धा तस्यान्दू रोमराजीयम् ॥४४॥

१५४ निज-मन्दिरमानीय कुच-शम्भु-युगं स्मरः ।
तज्जटां पातयामास रोमावलि-मिषादधः ॥४५॥ भास्करस्यैतौ ॥

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१४९ । 1. M.S. ०न्युब्जौ ।

१५२ । 1. MS. मध्यभागः ।

१५३ । 1. MS. कटिस ।

१५५ गम्भीर-नाभी-सरसी गृहीता रोमालि-शैवाल-लतोपभोक्तुम् ।
उरोज-चक्राङ्ग-युगेन मन्ये मुखेन्दुमालोक्य तथैव मुक्ता ॥४६॥
प्रस्तावचिन्तामणेः ॥

॥ जघनम् ॥

१५६ तस्याः पद्मपलाशाक्ष्यास्तन्व्यास्तज्जघनं घनम् ।
दृष्टं सखीभिर्याभिस्ताः पुंभावं मनसा ययुः ॥४७॥ वाल्मीकेः ॥

॥ अथोरुः ॥

१५७ यदूरु-शोभामनुभावयन्ती
रम्भापि दम्भातिशयं मुमोच ।
तेनाशु[1] दासीव वशीकृतास्ते[2]
रती रतीशस्य च किं विचित्रम् ॥४८॥

॥ पादौ ॥

१५८ स्फुरत्-सरोज[न्म]-युगोपशोभिता
जिता यदङ्घ्रि-द्वितयेन पद्मिनी ।
इदं तुला-कोटि-युगं कियत्तयो-
रितीव गुल्फ-द्वितये तिरोहितम्[1] ॥४९॥

॥ नखानि ॥

१५९ अभ्युन्नतेवाङ्घ्रि-नखाङ्कुराणां
द्युतिर्विरेजे हरिणी-दृशोऽस्याः ।
पुङ्खावली पञ्च-शरायुधानां
लावण्य-दर्प[1]-द्विगुणीकृतेव ॥५०॥ कस्याप्येते ॥

॥ इत्यङ्ग-वर्णनम् ॥

१५७। 1. MS. तेनाशु। 2. MS. वक्रशीकृता मे।
१५८। 1. MS. हिता। १५९। 1. MS. दर्पंत्र।

॥ अथ सम्भोग-वर्णनम् ॥

१६० शून्यं वास-गृहं विलोक्य शयनादुत्थाय किञ्चिच्छनै-
निंद्रा-व्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम् ।
विस्रब्धं परिचुम्ब्य जात-पुलकामालोक्य गण्ड-स्थलीं[1]
लज्जा-नम्र-मुखी प्रियेण सहसा बाला चिरं चुम्बिता ॥५१॥

अमरु-शतकात् ॥

१६१ नैषा वेगं[1] मृदुतर-तनुस्तावकीनं विषोढुं[2]
शक्ता नैनां चपल नितरां खेदयेन्दीवराक्षीम् ।
रत्यभ्यासं[3] विदधत इति प्राणनाथस्य गत्वा
कर्णोपान्तं[4] निभृत-निभृतं नूपुरं शंसतीव ॥५२॥ नूतं-कवेः ॥

॥ विपरीत सु(fol. 5b)रतम् ॥

१६२ प्रशान्ते नूपुरारावे श्रूयते मेखला-ध्वनिः ।
मूढ-कान्ते रति-श्रान्ते कामिनी पुरुषायते ॥५३॥

१६३ विवरीअ-रए लच्छी बह्मं[1] दट्ठूण[2] णाहि-[3] कमलत्थम् ।
हरिणो[4] दाहिण-णअणं[5] रसाउला झति (?)चुम्बेइ ॥५४॥

॥ वियोगः ॥

१६४ अनुदिनमभ्यास-दृढैः सोढुं दीर्घोऽपि शक्यते विरहः ।
प्रत्यासन्न-समागमं मुहूर्तार्धम् [अपि] सुदुःसहो विरहः ॥५५॥

केषामप्येते ॥

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१६० । 1. MS. स्थली ।

१६१ । 1. MS. वेगं । 2. किशोढ़ । 3. रूपध्यासं । 4. पातं ।

१६३ । 1. MS. वह्मं । 2. MS. दवखाअ । 3. MS. बादि । 4. MS. हरे । 5. MS. णअणो ।

१६५ हालाहलादप्यनलात् करालं
मन्ये वियोगं मदिरेक्षणायाः ।
आदाय हालाहलमग्नि-जालं
जायाङ्ग-सङ्गं न हि मुञ्चतीशः ॥५६॥ भास्करस्य ॥

१६६ नयनोत्पल-जल-धारां दृष्ट्वा वारांनिधि-भ्रान्त्या ।
वडवानल इव भगवान् भ्रमति तनौ कृशतनोस्तापः ॥५७॥
भानुदत्तस्य ॥

१६७ लता-मूले लो[नो] हरिण-परिहीनो हिमकरः
स्खलन्मुक्ताकारा गलति जल-धारा कुवलयात् ।
धुनोति बन्धूकं तिल-कुसुम-जन्मापि पवनो
गृह-द्वारे पुण्यं परिणमति कस्यापि कृतिनः ॥५८॥

१६८ अधिदेहलि हन्त हेम-वल्ली
शरदिन्दुः सरसीरुहे शयानः ।
अधिखञ्जन-चञ्चु मौक्तिकाली
फलितं कस्य सुजन्म[न] स्तपोभिः ॥५९॥
षाण्मासिकस्यैतौ ॥

१६९ तस्यास्तनौ विरह-ताण्डव-रङ्गभूमौ
स्वेदोद-[बिन्दु] कुसुमाञ्जलि[1] माविकीर्य[2] ।
नान्दीं पपाठ पृथु-वेपथु-वेपमान-[3]
काञ्चीलता-कलरवैः स्मर-सूत्रधारः ॥६०॥ गणपतेः ॥

१७० इयं धत्ते धीरे मलयज-समीरे न च मुदं
न पद्मानां वृन्दे ललित-मकरन्देऽपि रमते ।

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१६९ । 1. MS. ०ञ्जसि । 2. MS. कीर्यं । 3. MS. माना ।

न वा सा सानन्दा भवति नव-कुन्दा[1]वलिकुले
तदेतस्या बाधाहरमपि समाधानमिह(?) ॥६१॥ लक्ष्मणस्य ॥

१७१ हन्तालि सन्ताप-निवृत्तयेऽस्याः[1]
किं तालवृन्तं तरलीकरोषि ।
उत्ताप एषोऽन्तर[2]दाह-हेतु-
र्नैतद्भुवो न व्यजनापनोद्यः[3] ॥६२॥

विश्वनाथ-वाहिनीपतेः ॥

॥ हास्यः ॥

१७२ नितम्ब-भागं भ्रमयन् विमुञ्च-
न्नपान-वायुं निज-लिङ्ग-दण्डम् ।
प्रदर्शयन् सर्व-जनेषु भण्डो
बालैः समं नृत्यति दत्त-तालः ॥६३॥ भास्करस्य ॥

१७३ आकुञ्च्य पाणिमशुचिं[1] मम मूर्ध्नि वेश्या[2]
मन्त्राम्भसां[3]प्रतिदिनं पृषतैः[4] पवित्रे[5] ।
तार-स्वरं प्रहित-थूत्क[6]मदात् प्रहारं
हा हा हतोऽहम्(fol. 6a)मिति रोदिति विष्णु[7]शर्मा ॥६४॥

॥ करुणा ॥

१७४ किं मातस्त्वरितासि[1] कुत्र किमिदं हा देवताः क्वाशिषो[2]
धिक् प्राणान् पतितोऽशनिर्हुतवहस्तेऽङ्गेषु दग्धे दृशौ ।

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१७० । 1. MS. कुन्दो ।

१७१ । 1. MS. स्या । 2. MS. त्तर । 3. Not found in MS. This reading is taken from the SSRB.

१७३ । 1. MS. शुचि । 2. वैश्या । 3. म्भसा । 4. पृषनतैः । 5. पविलैः । 6. युक्त । 7. विष्टु० ।

इत्थं घर्घर-मध्य-रुद्ध-करुणाः पौराङ्गनानां गिर-
श्चित्रस्थानपि रोदयन्ति शतधा कुर्वन्ति भित्ती[3]रपि ॥६५॥

॥ रौद्रः ॥

१७५ कृतमनु[मतं] दृष्टं वा यैरिदं गुरु पातकं
मनुज-पशुभिर्निर्मर्यादैर्भवद्भि[1]रुदायुधैः ।
नरक-रिपुणा सार्धं तेषां सभीम-किरीटिना-
मयमह[2]मसृङ्मेदोमांसैः करोमि दिशां वलिम् ॥६६॥

१७६ क्षुद्राः संत्रासमेते विजहित हरयो भिन्न-शक्रेभ-कुम्भा
युष्मद्-गात्रेषु लज्जां दधति परममी सायका[1] निष्पतन्तः ।
सौमित्रे तिष्ठ पात्रं त्वमसि नहि रुषां[2] नन्वहं मेघनादः
किञ्चिद्[3] भ्रू-भङ्ग-लीला-नियमित-जलधिं राममन्वेषयामि ॥

॥ भयानकः ॥

१७७ ग्रीवा-भङ्गाभिरामं मुहुरनुपतति[1]स्यन्दने बद्ध-दृष्टिः
पश्चार्धेन प्रविष्टः शर-पतन-भयाद् भूयसा पूर्व-कायम् ।
दर्भैरर्धावलीढैः श्रम विवृत-मुख[2]भ्रंशिभिः कीर्ण-वर्त्मा
पश्योदग्र-प्लुतत्वाद्वियति बहुतरं[3]स्तोकमुर्व्यां[4] प्रयाति[5] ॥६८

॥ वीभत्सः ॥

१७८ उत्कृत्योत्कृत्य कृत्तिं प्रथममथ पृथूत्सेध-भूयांसि मांसा-
न्यंस-स्फिक्-पृष्ठ-पिण्डा[1]द्यवयव-सुलभा[2]न्युग्रपूतीनि जग्ध्वा[3] ।

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१७४ । 1. MS. अरि । 2. MS. क्वाशियोक् । 3. MS. भिल्ली ।

१७५ । 1. MS. पादैभ० । 2. MS. मपह ।

१७६ । 1. MS. याका । 2. MS. रुषा । 3. MS. किञ्चद् ।

१७७ । 1. MS. पातति । 2. MS. मुखं । 3. MS. तर । 4. मूर्च्छां । 5. MS. यान्ति ।

अन्तः पर्यस्त-नेत्रः प्रकटित-दशनः प्रेत-रङ्कः करङ्का-
दङ्कस्थादस्थि-संस्थं स्थपुट-गत[4]मपि क्रव्यमव्यग्रमत्ति ॥६८॥

॥ अथाद्भुतः ॥

१७९ चित्रं महानेष तवावतारः
क्व कान्तिरेषाऽभिनवैव भङ्गिः[1] ।
लोकोत्तरं धैर्यमहो प्रभावः
काप्याकृतिर्नूतन एष सर्गः ॥७०॥

॥ अथ शान्तः ॥

१८० अहौ वा हारे वा कुसुम-शयने वा दृषदि वा
मणौ वा लोष्टे वा बलवति रिपौ वा सुहृदि वा ।
तृणे वा स्त्रैणे वा मम समदृशो यान्तु दिवसाः
क्वचित् पुण्यारण्ये शिव शिव शिवेति प्रलपतः ॥७१॥
एते काव्यप्रकाश-कृतोदाहृताः[1] ॥

इत्यग्निहोत्र-कुल-तिलकायमान-श्रीमदापाजिभट्ट-
सूनु-भास्कर-विरचितायां पद्यामृत-
तरङ्गिण्यां तृतीयस्तरङ्गः ॥

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१७८ । 1. MS. पृष्ठिपिंगे । 2. MS. लभो । 3. MS. जग्धा ।
4. MS. संस्थपुनत ।

१७९ । 1. MS. भङ्गि ।

१८० । 1. For references, etc., see Appendix I, References, variant readings and notes.

अथ [चतुर्थः] अन्योक्ति-तरङ्गः

॥ तत्र श्रीसूर्यस्य ॥

१८१ प्रोद्यत्[1]-काल-कराल(fol. 6b)वाढ-बहल-ध्वान्त-प्रचण्डासुर-
त्रासापास्त[2]-समस्त-दैवत-बल-क्षोणी-तलोद्धारणम् ।
भूयांसो विबुधाधिपादि-विबुधा मुग्धा[3]मुधाडम्बराः
कर्तुं कोऽपि न पारयन्ति भगवन्मार्तण्ड-पादैर्विना ॥१॥

१८२ गो-कण्ठात् कण्ठ-पाशान् मुकुलित-वदनात्
पद्म[1]-वृन्दाम्मिलिन्दान्
ध्वान्तासारात् त्रिलोकीमपि च गद-गणात् किञ्च
निद्रा-समुद्रात् ।
कोकाञ्छोकात्[2] क्षुदर्थैरखिल-सुरवरान्[3] मोचयत्यर्क-भूति-
र्यस्माद्दीनार्ति-माला-प्रशमन-कुशला भाग्यभाजां प्रसूतिः[4] ॥२॥

१८३ अजस्रं लसत्पद्मिनी[1]वृन्द-सङ्गं[2]
मधूनि प्रकामं[3] पिबन्तं मिलिन्दम्[4] ।
रविर्मोचयत्यब्ज-कारा-गृ[5]हेभ्यो
दयालुर्हि नो दुष्टवद्दोष-दर्शी[6] ॥३॥
एते[7] मत्कृत-भास्कर-चरित्रात् ॥

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१८१ । 1. B. प्रोत्° । 2. B त्रासात्रास्त° । 3. E. no मुग्धा ।

१८२ । MS. B. पद्म । 2. MS. B. कोकान् शोकात् । 3. MS. B. वारान् । 4. Found in E after v. 184.

१८३ । 1. B. पद्मिनी । 2. B. वृन्द स । 3. E. प्रभार्कं । 4. E. मिलिंदं B. पिबन्ति लिन्दम् । 5. B. गृ° । 6. B. दर्शी । 7. E. एतौ ।

१८४ खद्योतो द्योतते[1] तावद् यावन्नोदयते शशी ।
उदिते तु सहस्रांशौ न खद्योतो न चन्द्रमाः ॥४॥

१८५ निमीलनाय[1] पद्मानामुदयायाल्प-मेधसाम् ।
तमसामवकाशाय व्रजत्यस्तमहो रविः[2] ॥५॥ कयोरप्येतौ ॥

॥ अथ[1] चन्द्रस्य ॥

१८६ श्रीमाहेश्वर-मौलि-मण्डन-मणिर्विश्वम्भरं लोचनं[2]
त्वं रत्नाकर-सम्भवः किमपरं भूदेव-[3] देवो भवान् ।
यद्दग्रालानल-----दोष-रभसाद्दंदह्यते[4] नो प्रजा
भ्रातस्तत् किमिहास्ति[5]ते सुमनसस्त्वितं[6] कलानां निधेः ॥६॥

१८७ निशाचरोऽपि दीनोऽपि[1] सकलङ्कोऽपि चन्द्रमाः ।
चकोरी-नयन-द्वन्द्वानन्द-मन्दिरतां गतः ॥७॥ भास्करस्यैतौ ॥

१८८ अहो नक्षत्रराजस्य साभि[1]मानं विचेष्टितम् ।
परिक्षीणस्य[2] वक्रत्वं संपूर्णस्य सुवृत्तता ॥८॥

१८९ क्षीणः क्षीणः समीपत्वं पूर्णः पूर्णोऽतिदूरताम्[1] ।
उपैति मित्राद् यच्चन्द्रो युक्तं तन्मलिनात्मनः ॥९॥

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१८४ । B. खद्योतते ।

१८५ । 1. MS. निमि । 2. Not found in E; v. 180 is found here. 3. B. कुयोद्दप्येतौ ।

१८६ । 1. E. no अथ in the heading. 2. B लाघनं । 3. B. no देव । 4. E. दृदह्यते । 5. B. दासि । 6. E. सुकनत्विं ।

१८७ । 1. E. सततं । "दीनः क्षययुक्तः...। यद्यप्येवंभूतस्तथापि स्वीयवर्गानानन्दयत्येवेति भावः" ।

१८८ । 1. B. सामि । 2. B. परिचस्य ।

१८९ । 1. B दूरवि, E. दूरता ।